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MUSICAL AMERICA

Britten's Rape of Lucretia Given at Glyndebourne

World Premiere Led by Ernest Ansermet with Kathleen Ferrier and Otakar Kraus in Leading Roles—Wins High Acclaim

By EDWARD LOCKSPEISER

LONDON

THE reopening of the Glyndebourne Opera this month, marking the climax of the season, was made doubly important by the first performance of *The Rape of Lucretia*, the new opera by Benjamin Britten which was acclaimed an unqualified success.

There is no doubt that *The Rape of Lucretia* will take its place with Britten's first opera, *Peter Grimes*, as one of the most striking developments in modern English music. For a young composer to have attempted opera at all in what is after all a non-operatic country, was a brave venture in itself; to have established himself now as an operatic composer is to have opened the way to an entirely new territory which others may henceforth profitably explore. People are saying, in fact, that the future of English composers is in opera, an opinion that would have been scoffed at no less than a decade ago. But such is the success of Britten's ventures that they have demonstrably shown that English opera can not only be an artistic success, and already recognized as such in many European countries, but a practical proposition and a form, therefore, which others will be encouraged to develop.

The libretto of *The Rape of Lucretia* is adapted by the young poet Ronald Duncan from the play of André Obey, *Le Viol de Lucrèce*. The work is scored for a small orchestra of twelve players, conducted on the opening night by Ernest Ansermet, and eight soloists. The so-called choruses are each entrusted to soloists, so that the form of the work is essentially that of

(Continued on page 34)

Metropolitan Opera Plans Halted by AGMA Dispute

PLANS for the forthcoming season of the Metropolitan Opera Association have been temporarily brought to a halt by a breakdown of negotiations with the American Guild of Musical Artists, Inc., as a result of the proposal of the Metropolitan to cut its chorus from 94 to 78 members.

A proposal to maintain the number of the chorus at 94, submitted by AGMA on Aug. 1 to the Association, its general manager Edward Johnson; Frederick P. Keppel, the comptroller, and others, was flatly turned down by the Metropolitan on Aug. 7. Details were not divulged. Negotiations, however, are continuing.

Lawrence Tibbett, Metropolitan Opera baritone, and president of AGMA, returned by plane on July 30 from a two and a half month tour of Italy and Germany, to mediate in the dispute.

Metropolitan officials said that negotiations started before May 31, the expiration date of the union's contract with the Association. Both George A. Sloan, chairman of the board of the Association, and Mr. Keppel said that the management reserves the right to fix the number and personnel of the chorus, while the Guild

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Photos by Ruth Orkin

Cherubically smiling under the handkerchief which protects his head from the hot sun is the Berkshire Festival chief, Serge Koussevitzky. Surrounding him are students and faculty members of the Berkshire Center, notably (in the same row) Leonard Bernstein, Aaron Copland, Stanley Chapple and Richard Burgin

Shostakovich Premiere Marks Berkshire Opening

Koussevitzky Leads Boston Symphony at Tanglewood—Russian's Ninth Symphony Heard—Britten's *Peter Grimes* Welcomed

By CYRUS DURGIN

LENOX, MASS.

THE comparatively new Ninth Symphony by Dimitri Shostakovich received its first performance in America at the opening concert of the ninth Berkshire Symphonic Festival. Serge Koussevitzky and the Boston Symphony began the evening with Beethoven's *Eroica* Symphony and ended it with excerpts from Mussorgsky's *Pictures at an Exhibition* in the orchestration of Ravel.

The beautiful estate of Tanglewood, with its huge music shed, towering pines and elms and verdant lawns, was thronged by an audience of 7,500 people. Many of them, unable to buy seats, were content to sit on the lawn before the music shed and listen at a distance. This is not only the first post-war Berkshire Festival, but no doubt the first major festival of international proportions to be given in the United States since the end of hostilities. Once again, as in the years before the war, nearly all the 48 States, Canada and some parts of Europe were represented in the decidedly cosmopolitan audience.

Shostakovich's Ninth Symphony is in certain



Benjamin Britten, who flew from England to attend the American premiere of his *Peter Grimes*, talks it over with Dr. Koussevitzky (Story on page 6).

respects quite different from its two immediate predecessors, the war-born and tragic Seventh and Eighth Symphonies. For one thing, the Ninth is shorter, running to about a half-hour. For another, it is prevailingly happy, even trivial in mood. I am still convinced that no new work can fully be estimated at one hearing, but it is possible to assemble some first impressions. Though these impressions may undergo modification, here they are:

The Ninth, like so much that the Soviet composer has written, is "effects" music, very tricky, quite brilliant, and in places derivative. Of the five movements (the last three of which are joined together) the first is a bright and

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PRAGUE HOLDS INTERNATIONAL MUSIC FESTIVAL

United States, England, France, Russia and Czechoslovakia Are Represented in Month of Concerts

By B. C. FRANTA

PRAGUE

IN mounting the first International Music Festival in Europe since the war, Prague was unusually daring. Undeterred by countless obstacles (not the least of these being the transportation difficulties), the Czechoslovak capital made use of the welcome that this year marked the 50th anniversary of the Czech Philharmonic, to offer between May 11 and June 4, fourteen symphonic concerts in addition to two classic events. The chief drawback of the festival lay in the over-elaborate programs offered.

To the Czech public, long cut off from foreign musical intercourse, the festival in question gave some kind of a survey of achievements in the United Nations. Most of the programs were of contemporaneous music. It was also possible to compare interpretative standards. For the performing artists this was a kind of forum in which they would display their strength in the presence of foreign critics.

Americans Score

The concerts given by United States composers ranked among the most successful of the festival. The electrifying Leonard Bernstein carried away the audience on several occasions in the crowded Rudolfinum (the concert hall formerly used as a house of Parliament and now restored to musical uses) by his technical thoroughness and firmness of rhythm. Bernstein conducted Schuman's American Festival Overture, two Essays by Samuel Barber (who was present), Gershwin's Rhapsody in Blue, Harknis' Third Symphony, Copland's El Salon Mexico and his own Jeremiah Symphony.

For the audience all this American music, save that of Copland and Barber, came as a surprise. The Czech critics praised the ease and optimistic liveliness of these compositions, their high technical standard, daring instrumentation and unconventionality of expression of young American feeling.

The American soloists, Eugene List and Carroll Glenn, likewise won successes. List played Gershwin's Rhapsody in Blue in authoritative style and the two artists were heartily acclaimed in an evening of sonatas.

The British were represented by Sir Adrian Boult and Maureen Lympny. The latter was heard in the solo part of Ireland's Piano Concerto and in a solo recital. Other events of the English concerts were the fine playing of the oboist, Leon Goossens, who was heard in a concerto by his brother Eugene Goossens and one by Vaughan Williams. One should mention further the fine chamber music playing of the Aeolian String Quartet. Among the most interesting works heard was Benjamin Britten's Peter Grimes Suite; Walton's witty Scapino Overture and Vaughan Williams Pastoral, a favorite in Prague when it was first heard there 22 years ago. Another genuine success was the string quartet of Arthur Bliss.

Charles Münch, a favorite in Prague since he was welcomed here last February, offered the First Symphony of his friend, Martinu, which he had introduced to Paris with so much acclaim. He conducted it with precisely the right sense of style and rhythm and brought deep feeling to the poignant slow movements. Other French works presented by Mr. Münch were



Sir Adrian Boult, who conducted the British concerts



Rudolf Firkušný, welcomed back after seven years of exile



President Eduard Benes greets Charles Münch, who led the French concerts

VISITORS FROM THE SOVIET UNION

Right, Eugene Mravinski, conductor

Lower left, David Oistrach, violinist

Lower right, Leo Oborin, pianist



Honegger's String Symphony—the striking reaction of a true artist to the horrors of the war; and Ravel's Daphnis et Chloe, led with sparkling virtuosity.

Though the French soloists brought nothing new in the way of programs they attracted attention by the excellence of their performances. The violinist, Ginette Neveu, for example, gifted with a maximum of expressive powers and endowed with technical fluency of a high order, delighted in Poulenc's Sonata for violin and piano, the latter played by Nicole Henrie. Another highlight of the French concerts was the recital by the Calvet Quartet.

Russia sent a worthy representative in the artistic head of the Leningrad Philharmonic and winner of the Stalin prize, Eugene Mravinskii. He conducted Shostakovich's Fifth Symphony and Prokofiev's Romeo and Juliet. L. Oborin performed the Katchaturian Piano Concerto and the admirable art of the violinist, Oistrach, was applied to a superb rendering of the Tchaikovsky Concerto.

Czechish music was featured in five symphonic concerts. Works by Smetana, Dvorak, Foerster, Suk, Novak and Borkovec were heard under the conductorship of Rafael Kubelik and Jaroslav Krombholc, the latter a conductor at the Prague National Theatre. Another concert was consecrated to Slovak music by Moyzes, Cikker and Suchon, under K. Baranovic. Much attention was given the afternoon concerts of classic and pre-classic music performed by the Czech Philharmonic. Chamber music ensembles of various constitution were offered in the lovely setting of the royal Belvedere or the idyllic surroundings of the Villa Bertramka,

where Mozart completed Don Giovanni. Of course a great amount of Mozart was also performed.

A triumphant welcome was tendered Rudolf Firkušný, home after an exile of seven years. The young pianist, now at the height of his fame, aroused more enthusiasm than any other feature of the festival. With the orchestra he played Dvorak and the interesting concerto of Borkovec, a work that is linear, but not dry and which boasts a definite national flavor.

ISCM Gives 20th Festival in London

Six Concerts Attract Musicians from All Europe

LONDON.—The 20th Festival of the International Society for Contemporary Music brought musicians from all over Europe to hear a series of six concerts of novel contemporary music chosen by an international jury, consisting this year of Samuel Dushkin (U.S.A.); William Pijper (Holland), Roland-Manuel (France), Gregor Fittlerberg (Poland) and Constant Lambert (England).

Works that attracted special attention were the Second Symphony by the young Frenchwoman, Elsa Barraine, a pupil of Dukas, who writes in a closely-knit logical style; the Songs from Captivity by the Italian, Luigi Dallapiccola; Olivier Messiaen's Quatuor pour la Fin du Temps, a work imbued with a religious feeling not often noticeable in modern French music, and Harsanyi's Divertimento for string orchestra and trumpet. This was the third festival of the Society since its formation in 1923 to be held in London, and the first to be held anywhere since the war.

Next Series in Denmark

Edward Dent, the founder of the society, who was reelected president after the death of Edwin Evans, disclosed that this year's festival was originally planned by the American section to take place in the United States. They agreed, however, that it should be given for preference in London in order to allow as many musicians from Europe to attend as possible, thus offering encouragement to all the European sections to reconstruct themselves and resume normal activities. The festival next year is to be sponsored by the Danish section and is to be given at Copenhagen.

A brilliant success has been achieved by the New York Ballet Theatre at their first season in London, which they have been giving at Covent Garden. Leonard Bernstein, who has also

been conducting the London Philharmonic, was the guest conductor of his ballet, Fancy Free, on the opening night, which proved an immediate success with the London public. Fokine's last ballet, Bluebeard, was a fittingly sumptuous spectacle for the ballet's debut at Covent Garden, the program also offering a beautiful performance of Les Sylphides and the Pas de Deux from Tchaikovsky's The Swan Lake, triumphantly presented by Nora Kaye and André Eglevsky.

EDWARD LOCKSPEISER

Opera, Concerts Interest Vienna

Salomé Given Polished Performance—Paris Ensemble Heard

VIENNA.—The first musical season of new Austria was a long one and the public of Vienna, including the Allied troops, enjoyed concerts and opera performances right into the summer. Again and again the "last" concert was followed by the "very last", and just so were the great events in the opera, scanty throughout the year, accumulated towards the end. Our opera, established in its temporary homes—Theater an der Wien and Volksoper—presented performances of Tristan, Salome and a new musical comedy Das Werbekleid (The Courting-Dress) by Franz Salmahöfer, at present director of the opera.

Tristan was expected to prove a musical festival, a big affair in the chronicle of stage. Max Lorenz sang Tristan, Anny Konetzni, Isolde; Elisabeth Hoengen, Brangäne; Paul Schoeffler, Kurwenal—undoubtedly the best cast available in Europe had been raised, besides the Philharmonic and a skilled conductor like Josef Krips.

Yet the big affair didn't altogether come off. It was a matter of adjusting Wagner's opera spiritually and aesthetically in accordance with the new premises, the Theater an der Wien, and this task was not really fulfilled. They succeeded much better (Continued on page 22)

GLAMOR

Returns to Central City

First Opera Festival Since War Brings Superb Performances of Mozart and Verdi Works

CENTRAL CITY, COLO.

AFTER a five year lapse due to the war, the Central City Opera concluded its first post-war Victory Festival on July 28 and once again this healthy prodigy of the Golden West conclusively demonstrated that it has few peers and no superiors in the realm of opera. Infused with the infinite enthusiasm of youth, coupled with a fresh and profound artistic insight, here on the site of America's richest mining community is a project which from every aspect ranks as one of the most important in our nation.

This year's season, the 11th in a series begun in 1932, opened on July 6 with Mozart's *Abduction from the Seraglio* and ran for a total of 25 sold-out performances with *La Traviata* as the alternate production. Both works were produced by Frank St. Leger and staged by Herbert Graf.

Any accurate appraisal of either production can only evoke the most extravagant superlatives and in turn, the scepticism of all but eye-witnesses. For here was a precision and a love of perfection not commonly associated with opera. For once, *Traviata* was a superbly staged, stirring piece of theatre and not merely a number of lyrical tableaux.

Real "Opera Intime"

Many singular elements contributed in making each production a rare experience. Dominant, perhaps, was the intimate atmosphere of the opera house itself. With 742 seats and a proscenium of only 25 feet, it provided an ideal condition for perfect audience contact. The entrancing sets of Donald Oenslager as well as Herbert Graf's staging were also important factors. But by far the greatest was the flawless ensemble work which bespoke genuine artistry and fruitful rehearsals. The costumes had an authentic grace and richness and a special word of praise

is due to Mr. Oenslager for his sets.

Faced with the problems of a tiny stage and primitive equipment, Mr. Oenslager had to be original as well as practical. In spite of these difficulties, he created a sense of spaciousness that could hardly be surpassed on a larger stage. Relying on symmetry, and with color always subordinate to perfection of line, his sets keyed the mood of every scene.

As *Violetta*, Florence Quartararo revealed qualities that hold promise of true greatness. Here is a rich, full voice accompanied by natural dramatic talent which can become one of the finest of our day.

John Brooks McCormack made a credible character of Alfredo, Inge Manski, was a ravishing Flora, Norma Lee Larkin a sympathetic Annina, and Messrs. Valentino, Csabay, Baker and Hargrave all deserve the warmest praise for their interpretations.

The *Abduction from the Seraglio* was presented on an identical plane. Again precision reigned and the same qualities that distinguished *Traviata* were present. Singing superbly, Eleanor Steber as Constanza displayed her usual grace and charm and gave a warm and captivating performance. Felix Knight, with his charming lyric voice, gave a winning interpretation

of Belmonte, the Spanish Nobleman. John Carter's agile antics made him a winsomely comic Pedrillo and Marilyn Cotlow was a fetching Blonda. As Osmin, the Pasha's overseer, young Jerome Hines showed gifts which soon should be widely known. Only 24 and measuring six feet five inches tall, this youthful bass sang with uncommon power and resonance as well as an innate sense of theatre.

Emil Cooper, assisted by Kurt Adler and Karl Kritz, conducted admirably. Both works were sung in the English translations of Thomas and Ruth Martin.

It is difficult to enumerate all the winning qualities of this festival when considering each work separately, or even when thinking of each as a facet of a whole. One can only cite the uncompromising desire for perfection and the total absence of skimping. The chorus under the direction of Florence Lamont Hinman sang and moved as an integral part of the action and not as loosely coordinated bystanders. The ballet directed by Lillian Cushing, danced with a unique precision, and displayed imaginative choreography. There was no prompter's box and if there had been, it would have been superfluous. And over all, there was a dramatic skill, rarely connoted with



The bell-ringer summons patrons to the Opera House

grand opera.

Standards of excellence, however, are no novelty to this diminutive Opera House whose traditions began with the first pioneer miners. These hardy adventurers rushed to Gilpin County in 1859 when John Gregory discovered the first of the fabulous lodes that were to yield over half a billion dollars in gold. With their newly found riches, cost was no barrier in entertainment and the following year, a log theatre was built. From then on until its destruction by fire in 1874, this rugged, lusty settlement enjoyed an annual three months season of theatre and opera. She Stoops to Conquer, The Bohemian Girl and Ten Nights in a Bar Room are representative of the wide and indiscriminate taste of the mining audience.

Actually the fire proved a bless-



Photos by Louise Pote

Above: the staging of *The Abduction from the Seraglio*. Left: on the stairway in descending order, Marilyn Cotlow, Jerome Hines, Inge Manski, Laszlo Csabay, William Hargrave, Eleanor Steber, Felix Knight, Norma Lee Larkin, John Baker, Paul Kwartin, Florence Quartararo, John Carter, Francesco Valentino, John Brooks McCormack, Emil Cooper, Mrs. Karl Kritz, Kurt Adler and Karl Kritz



Left: Donald Oenslager's setting for the first act of *La Traviata*



ing, for a lavish popular subscription enabled the construction of the present theatre with four foot walls of native granite and the then unprecedented seating capacity of 742. This Opera House, "the finest theatre west of The River", was completed in 1878, five years before New York's Metropolitan Opera House opened its doors.

Now began a nine months season of opera and drama and to it came all of the era's great. Bernhardt.

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Peter Grimes Has American Premiere at Berkshire Music Center

Britten Flies from England to
Witness Performances by Gifted
Students — Score Wins Praise —
Festival Throng Attends

By QUAINANCE EATON

THE long-awaited American premiere of Benjamin Britten's opera, *Peter Grimes*, brought several hundred musicians, writers and other invited guests to the Tanglewood theatre on the evening of August 6, to witness a creditable performance by the students of the Berkshire Music Center and to assay this redoubtable work. Reports of its excellence had reached us during the year of its existence from Sadler's Wells, where it first saw the light, in June, 1945, and subsequently from Stockholm, Zurich, Basel and Antwerp, where it has gained the distinction of being the only English opera ever to enjoy repertory production.

The composer himself, a slight, stooped figure looking much younger than his 33 years, flew over for the occasion and joined his compatriot, Eric Crozier, original stage director for the London production who with Frederic Cohen supervised the staging here. Leonard Bernstein conducted brilliantly the two student orchestras which alternated acts, Hugh Ross directed the admirable chorus, Richard Rychtarik designed the imaginative sets and Boris Goldovsky rated a credit line as director of the school's opera department which labored mightily and successfully to ready the production in the short span of its summer term. Several of the principals alternated between performances, and this reviewer was privileged to hear another set of voices at a dress rehearsal on Aug. 5, which was in many respects, superior to the public performance. The opera was repeated on Aug. 7 and 9.

Commissioned by Koussevitzky

Appearing before the opening curtain, Dr. Serge Koussevitzky welcomed the audience in one of his inimitable speeches (see page 11), extolling the opera and the students who had prepared it with such devotion. His identification with the project goes back to 1941, when he commissioned it as a memorial to his late wife. Performance by the school was a natural consequence, although a Broadway production had been discussed.

Whether *Peter Grimes* is suitable material for a night-after-night run is still a moot question. In this reviewer's opinion, it belongs in a repertory theatre, where it can be given regular performances, polished and perfected. Decidedly, it "belongs." American audiences should be given a wider chance to hear this original score and witness the drama around which it is built.

Although the musical structure is cannily organized throughout and each portion fits as neatly into its apportioned place as a piece of smooth wood in fine cabinet-making, the orchestral interludes remain as the most vivid and meaningful pages in the

Richard Rychtarik's
principal setting,
that of the harbor,
for the Berkshire
production



H. S. Babbitt, Jr.

memory. The writing for orchestra and chorus is the most powerful, the most original. With the former, Britten tries to express all of the subtleties and emotional shades of his central character that cannot be elucidated even in words and personations. Grimes' stubbornness and pride are the basis for the monumental passacaglia which separates the scenes in Act II; the uncontrolled elements of his nature are getting the upper hand and they seem harsher, shriller and more brutal than the wild elements of nature which are portrayed vividly in the storm music between the scenes of Act I. Many times through the opera is heard the first orchestral theme which at its initial statement, really the prelude, presupposes a tranquil, ordinary morning, and which later reflects through harmonic changes the darkening of the tragedy. This is a not-to-be-forgotten passage: high ethereal strings which can mount to a shriek, wind arpeggios in thirds which can turn eerie when emphasized or reinforced, and sonorous brass beneath, changed from sunniness to mystery as the complexion of the story changes.

An even more deeply felt orchestral passage is the introduction to Act III. Here with the utmost simplicity and terseness is portrayed a peaceful scene: nobility without pomp; emotion without sentimentality. These, and the pages which precede Peter's entry in the fog are among the most moving in the opera.

With the orchestra keyed to its highest pitch between scenes, the chorus sometimes boisterous and the principals singing music which too often seems extremely difficult to encompass, there is little release from tension throughout *Peter Grimes*. The chorus has its severest trial in the inn scene, where it sings a round, "Old Joe has gone fishing and Young Joe has gone fishing," in 7/4 time with three separate tunes, and has to find its way back after Grimes has interrupted with a grimmer version. In Act II where the crowd is working up to an inflamed mob spirit, "Grimes is at his exercise," there is also some extremely complicated ensemble singing, masterfully written, probably excruciating to sing ("Who let us down must take the rap, The Borough keeps its standards up.")

Serene moments are few. One of the most notable is the trio at the end of Act II, Scene 1, when Ellen, Auntie (the inn's lenient proprietor) and the Nieces (even more lenient ladies who sing here, as they act throughout, as an entity)

CASTS FOR PETER GRIMES

Peter Grimes...	William Horne, Joseph Laderoute
Ellen Orford...	Florence Manning, Frances Yeend
Captain Balstrode	James Pease
Antie, landlady of The Boar	Ellen Carleen
Nieces, main attractions of The Boar	
	Mildred Mueller and Phyllis Smith
Ned Keene	Robert Gay
Bob Boles	Paul Franke, Robert Long
Swallow, a lawyer	
	Leonard Treash, Duane W. Crossley
Mrs. Sedley	Frances Lehnerts, Irene Jordan
Rev. Horace Adams	Paul Knowles
Dr. Thbrp.	Byron R. Kelley
Hobson	Matthew Lockhart
Boy, apprentice	Frederic Zighera

resignedly question woman's lot: "Shall we smile or shall we weep, or wait quietly till they sleep?" Peter's strange and withdrawn arioso, "Now the Great Bear and Pleiades," in the midst of the hurly-burly of the inn, is another pause in the excitement, as is the scene before the church when Ellen is questioning the boy (who, incidentally, remains mute throughout, an affecting idea if properly directed).

The solo voices must often find the going difficult. In spite of generally excellent prosody—Britten has set the English language better than most, with no utterly ridiculous and few distorted moments—the marvelously-wrought symphonic structure of the music once in a while warps the vocal line. Also occasionally a single voice will be asked to do too much against the multitude, or will find a phrase out of its natural register.

Drama Is Tense Throughout

As for the dramatic values of the opera, tense-ness grips the auditor throughout most of the action, relieved by the comedy revolving around the constant pursuit of the nieces by one man or another, and by the aforementioned occasional moments of tranquillity. Possibly a larger stage and a more polished production would liven up a few dead spots, which with all the fury, still exist. There is an anticlimax after the boy has fallen and Peter gone—the villagers wander around in Peter's hut without much to say or do. A quick curtain might have helped. Similarly, the darkening of the stage after the climax, when Peter has gone to drown himself and the audience is left waiting, is ineffective, with music which cannot fill the gap of horror left by Peter's monologue. Silence and the lowering of the curtain for a moment, might have been better, with the complete change of mood marked by the raising of the curtain on the ordinary sunlit day.

Of the two casts, it seemed to this writer that the dress rehearsal evening had a slight edge over the premiere. Peter, in whose character resides the kernel of the drama, has to be made a sympathetic person to the audience or the entire meaning is lost. This is obvious and was stressed by Britten in a conversation with the writer.

"Grimes represents man against a narrow society," said Mr. Britten. "He is a little different; he has a little more imagination. You have to sense his pride and his helplessness."

These qualities are clear from the libretto, which is a fine piece of writing with both delicate and sturdy poetry. Its chief fault is that it is more literary than dramatic. And unfortunately many of the lines, both solo and chorus, did not come across the footlights. It is hard to judge whether the fault lies with the writing or the execution—possibly a little of both. Many times the voices are left unaccompanied, to convey more powerfully the context. The Prologue is an example; several of Ellen's ariosos and, above all, the extremely moving monologue of Peter Grimes which delineates his growing madness and forms, as the composer

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The Story of Britten's Peter Grimes

Using as a point of departure a poem by George Crabbe entitled *The Borough*, Montagu Slater chose characters for the story of the misfit fisherman but quoted only the opening and closing choruses. The scene is a squalid fishing village on a storm-bound coast; the inhabitants are simple, narrow-minded and suspicious, save Ellen Orford the schoolmistress, and Balstrode, a retired skipper—Grimes' only friends. Grimes himself is cursed with imagination, ambition and pride. To make money to marry Ellen he must fish; to fish successfully he must have a helper. Boys "bought" from the workhouse are his apprentices. As the curtain rises on the prologue, he is being called to account for the death of one of them. The verdict is accidental circumstances, but the stigma lingers and the village watches suspiciously to see what will happen to the next apprentice. Ellen volunteers to bring the boy back since the carter is busy (Act I, Scene 1.). The advent of a fierce storm sends most of the villagers into the local inn, where Peter and Ellen with the half-frozen boy turn the merriment, and the brawling into something grimmer (Act I, Scene 2.).

Several weeks later on a bright Sunday morning (Act II, Scene 1) Ellen discovers that the

newest boy is being mistreated. She implores Peter to change his ways and he strikes her. The scene is overlooked by villagers coming from church and at the instigation of Mrs. Sedley, the malicious gossip, and Ned Boles, the righteous Methodist, a mob forms and rushes to Grimes' hut. The hut is an overturned boat and in it (Act II, Scene 2) Grimes alternately belabors the boy and placates him. When he hears the approaching mob, he urges the boy out the door over a cliff made by a recent landslide, and the boy falls to his death. Peter follows carefully and the hut is empty when the villagers arrive, their vengeance frustrated. Several nights later (Act III, Scene 1) Balstrode finds Ellen while a dance is taking place and tells her that Grimes' boat has come ashore. Also a jersey belonging to the boy has been found. Mrs. Sedley again eavesdrops and urges the crowd out to look for Grimes. While they are scattered Peter comes to his boat (Act III, Scene 2) and in a wild monologue reveals his mental and emotional confusion. Ellen and Balstrode try to help him, but the latter, realizing his condition, sends him out to sea with orders to sink his own boat. Dawn comes gradually to the village, and everything goes on as usual.

Australia Consolidates Her Musical Heritage

Adventurous Nation Proves Hospitable to New Music, New Ideas—Early Pioneers Overcame Danger, Distance and Setbacks for Art



Music for the people on the lawns of Melbourne's Botanic Gardens

By ISABELLE MÖRESBY

AUSTRALIANS are a musical people, with a splendid musical heritage, with climate, temperament, and mode of living all conducive to artistic development. Musical education is cultivated with zest, and the sunshine of the country finds its way into Australian voices.

From the beginning, the classics have formed the foundation upon which serious music-making in Australia is built. Australian standards are taken from the musical giants, but musical ideas and tastes are varied, and a love of the old masters does not shut out modern compositions.

There are two University Chairs of Music in Australia (Melbourne and Adelaide), and three Conservatoriums (Sydney, Melbourne and Adelaide). Adelaide was the first to have a chair of Music at its University in 1884. Later, the Elder Conservatorium was established. Melbourne University, in 1894, was the first in the British Empire to make the experiment of forming a conservatorium of music as part of the University. Sydney has a State Conservatorium which is a branch of the Government Education Department. It was formed in 1916.

Musical examinations and competitions are taken as a matter of course throughout the Commonwealth, and the teaching of music, both vocal and instrumental, is regarded as a vocation.

It would be difficult to trace the

Melbourne Music At Pre-War Level

Symphony Players Led by Post and Susskind—Solomon in Recital

MELBOURNE.—A concert season of pre-war standard has widened the musical horizon of young Australians both as regards repertoire and executive style. The sterling musicianship and authoritative tempos displayed by the English pianist Solomon, have been an overdue corrective to the excessive speeding and "self-expressive" tactics adopted by several concert givers, imported and local. Solomon's choice of program material also provided cause for gratitude.

The first Australian performance of the Arthur Bliss concerto, with Joseph Post in charge of the Melbourne Symphony was a stimulating experience for sophisticated listeners. No less valuable were the beautifully moulded versions of early Beethoven sonatas, ungratefully known as "students classics," and too often on that account avoided by artists of interna-

(Continued on page 22)

exact birth of music in most of the older countries, but instrumental music in Australia dates from that day in 1788 when Surgeon Worgan, music-lover abroad H.M.S. Sirius, of the First Fleet, landed his piano on the virgin shores of Port Jackson, now Sydney Harbor.

In 1836, a piano was floated ashore through the surf, on the coast of South Australia. By that time, music in Sydney was well established, and the English composer, Vincent Wallace, had already given a successful concert, performing some of his own works. In 1836, too, the Deane family, Tasmanian pioneers, went to Sydney and made musical history with Australia's first string quartet concert.

A few years later, in 1841, Isaac Nathan arrived from overseas and inaugurated oratorio at St. Mary's Cathedral, Sydney, sowing the seed of yet another branch of musical art. For more than 23 years, this "Father of music in Australia," exercised a deep musical influence on his adopted country.

In Adelaide, more than 1,000 miles away, a sacred concert was also given in 1841, and a Choral Society was formed. A Handel Festival soon followed, then a sixteen-weeks' season of Grand Opera—when the population of South Australia was only 18,000.

Genesis of the Philharmonics

The Melbourne Philharmonic Society was formed under John Russell in 1853 and the Sydney Philharmonic a year later—the same year in which the violinist Miska Hauser had the pluck to set out on a concert tour which included bush towns. Interest was so keen that musical associations sprang up like mushrooms. There were some remarkable performances in those days when, to most of the world, Australia simply did not exist. Yet famous musicians risked the long sea voyage, with its dangers and discomfort, for the sake of music at the other end of the earth.

While Stuart, the explorer after whom the great Highway which crosses Australia from south to north has recently been named, was battling his way to the heart of Australia, there was a revival of Messiah, in Sydney (1859), with a choir of 250 and an orchestra of 70, conducted by the French musician Lavenue.

Music was steadily advancing. Those were lion-hearted people who managed to give performances of opera in the early days. The Maid of Milan, given in 1834, was the first opera produced in Australia. It was by Bishop, an English composer. This was the beginning of an astonishing output of opera in Australia. From 1870, Italian and French opera flourished, with noted overseas vocalists in the leading parts. Then followed the great German works by Wagner and others. At this period,

theatre orchestras were increased to 40 players, a step which ushered in the modern era which dates from 1900.

In 1911, Dame Nellie Melba, Australia's most famous singer, realized her great ambition by heading a magnificent opera company in her native land. The Great War banished opera from Australia temporarily, but revivals, including Melba's second company, came later. For sustained interest and popularity, Gilbert and Sullivan light opera head the list, for these have been regularly revived in Australia since 1879.

Fortunately, musical beginnings in every direction were sincere and solid, though the great distances between centres—the area of Australia is close on 3,000,000 square miles—made progress difficult at times.

Mid-way in the 80's, the Victorian Government gave a helping hand in the cause of music by bringing out Frederick (later Sir Frederick) Cowen and leading artists, and the concerts by the Cowen Orchestra of from 70 to 80 performers drew enthusiastic crowds. The people offered to guarantee £5,000 for two years for more orchestral concerts and the Government, caught up in the general excitement, promised another £3,000. Prospects looked good, with another £5,000 in subscriptions, but through an unfortunate choice by a too-distant London Committee, the venture failed.

While enthusiasm ran high, an exceptionally fine musician with a dynamic temperament, G. W. L. Marshall Hall, was appointed to the new chair of Music at Melbourne University in 1891. In 1893, he formed a symphony orchestra of sixty players, giving concerts of such outstanding quality that the growing population felt a genuine craving for the classics. His influence as teacher, conductor and advocate was deep and widespread and gave a great impetus to music in Australia.

During this time, too, with travel becoming easier, the world's greatest soloists came more frequently to Australia. Paderewski, the great Polish pianist, Antonia Dolores, with her exquisite singing, Mark Hambourg, Teresa Carreno, Clara Butt, and many others filled Australian concert halls to overflowing.

Young Australia was growing and forming choral and glee clubs, choirs of male voices, and amateur orches-



Three little Aussies make music in one of the great gardens in Sydney

tral societies—in the cities and beyond. Talent and material for the future could be found in these various musical groups, which labored for the love of it. Today, in all six States, choirs and Bach societies blossom in the most unexpected places, the members ranging from girls and lads just out of their teens to snowy-haired elders.

The original Melbourne Symphony, founded by Alberto Zelman, Jr., in 1906, made musical history of lasting importance. A gifted solo violinist, teacher and conductor, Zelman gave himself unsparingly to building up this amateur orchestra. Through every kind of difficulty, and through the years of World War I, he kept symphonic music very much alive. By his high ideals and versatile genius, he trained this orchestra to achieve wonders. A highlight at one period, (1921) was the association with Melba in nineteen memorable concerts. In addition to giving first-class orchestral concerts,

(Continued on page 32)

Sydney Welcomes American Scores

Abravanel Finds Young Generation Receptive to Contemporary Music

During his ten-concert engagement with the Sydney Symphony of Australia during January, February and March, Maurice Abravanel sought to acquaint his audiences with contemporary American music which, with the exception of an occasional performance of Gershwin or the semi-popular Grofe, was almost unknown in the land of "dinkum," "billy-can" and "Waltzing Matilda."

It was not Mr. Abravanel's first visit to Australia, for he went there in 1934 as musical director of the British National Opera and remained until 1936 to conduct symphony concerts and a 40-week season of radio, in Sydney and Melbourne. Returning last winter he found a new and a different type of audience composed to a great extent of young people. He estimates the average age of those who attended his concerts as about 30. This, he believes, is directly owing to

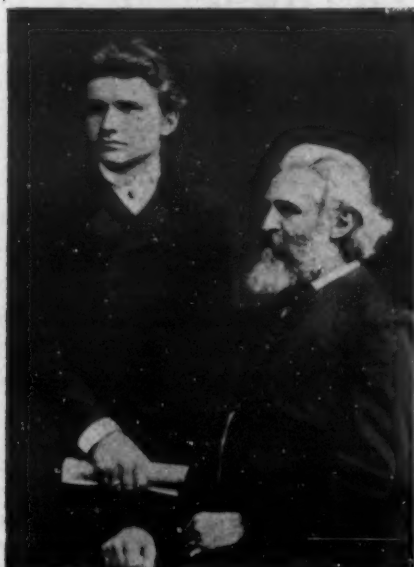
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The Story of Music in America

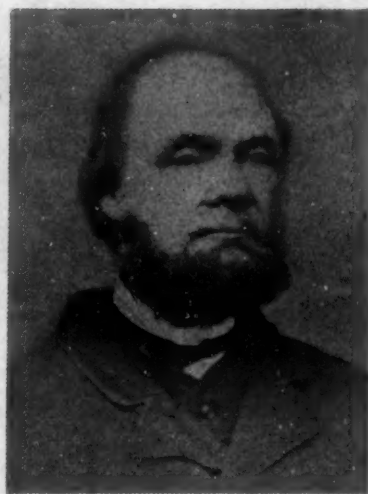
(2) NEW YORK

(Last of a series of three articles on the development of the art in Manhattan.)

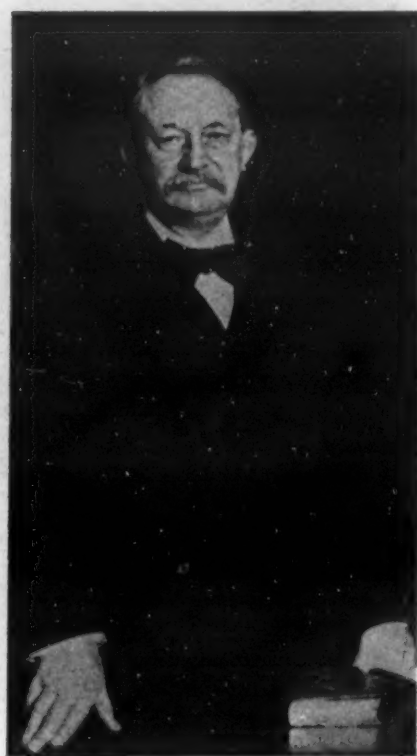
By HERBERT F. PEYSER



Leopold Damrosch, founder of the Symphony Society of New York and the New York Oratorio Society, with his son, Walter, who succeeded him as a conductor of these organizations



Ureli Corelli Hill, first conductor of the New York Philharmonic and one of the chief founders of the Society



Theodore Thomas, one of the outstanding conductors of the New York Philharmonic in its middle period and violent antagonist of Leopold Damrosch

IT is related that when, on one occasion in the early days of the 19th Century, a band of seven or eight musicians attempted to play in some New York theatre part of a Haydn symphony the undertaking ended in confusion because the occupants of the gallery began to bawl "Stop that noise; give us 'Bonypart crossing the Rhine', 'Washington's March' or 'Yankee Doodle'!" The following night the performers were imprudent enough to try Haydn again without making sure of their audience and this time their reward was eggs and assorted garbage. We are not told whether they finished the symphony, waited till next day or gave it up altogether.

Nevertheless, things were not always so bad. In spite of the numerous musical societies which, about the turn of the century, often flourished and as often died "because the public did not appreciate 'classical'

music" the early eighteen-thirties saw for longer or shorter periods such assemblages as the New York Choral Society, the Philharmonic Society (not the Philharmonic Society), the Euterpean Society and a Handel and Haydn Society which must not be confused with its celebrated namesake up in Boston. The Choral Society was described as the "first in the city for talent and good effect in classical sacred music", even though its first conductor had the disquieting name of "Mr. Swindall". However, things must have gone well, since all the presiding officers were clergymen. "The board of officers of the early American musical societies was often the main feature of a society's musical labors; and it was imperiously necessary to interest the clergymen in the destinies of newly organized aspirants for musical fame" (Dr. Frédéric Louis Ritter).

Despite the bad manners of the toughs who preferred "Bonypart Crossing the Rhine" to a Haydn symphony (as played by seven men) there is evi-

dence that the taste of New York concertgoers and, notably of the critics was tolerably sound. When, for instance, the Choral Society gave its first grand concert (as early as 1824 at St. George's Church in Beekman St., presenting a program of airs and choruses by Jomelli, Handel, Mozart and Beethoven, one reviewer spoke of the "sublime works of those masters" as well as the "good taste and judgment" exhibited by listeners who could appreciate such compositions "when correctly performed". Another, describing the rendering of a Mozart motet, wrote: "This composition . . . is difficult to execute correctly and possesses inspiring sublimity and grandeur. The effect of the *forte* parts was almost overwhelming to a great number of the auditors and will not soon be forgotten. 'Thou didst not leave his soul in Hell' was sung by a young lady twelve years old, who bids fair to become an eminent artist".

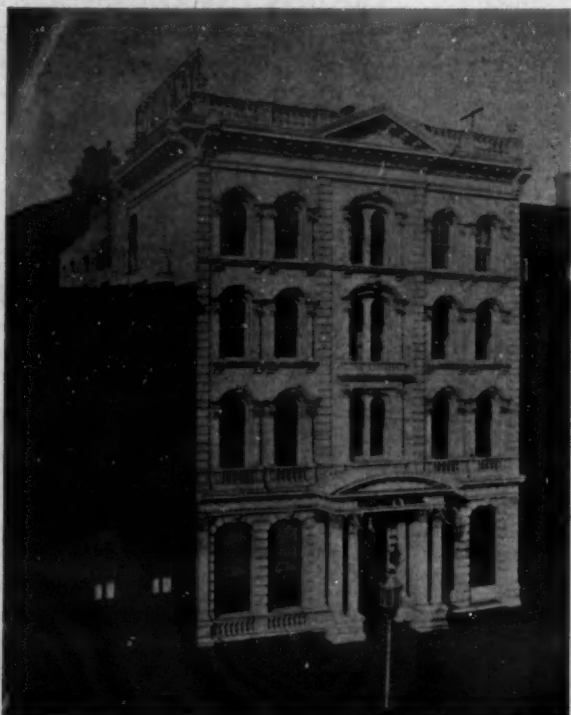
A chorus from Beethoven's *Mount of Olives* was acclaimed as "another splendid effort of genius, which may be ranked among the first compositions of the present day. . . . The effect was, indeed, grand, and was heightened by the trumpet and the kettledrums". And we are told that the closing chorus was so well sung that "by a judicious decision of the conductor" it had to be repeated. To be sure, the New York musical public of that day (and for some time after) was mightily impressed by trumpets and kettledrums. All the same, it assuredly means something when we read of audiences "overwhelmed by the splendid efforts of Mozart, Handel, Haydn and Beethoven" to such a degree that "at the close of a performance an audience has been found in such fixed attention that it is little disposed to withdraw".

A Philharmonic Forerunner

Up to 1842 the most important musical societies in New York were the Sacred Music Society (as the Choral Society was rechristened), the Musical Fund and the Euterpean Society. The last named was, one might say, a forerunner of the New York Philharmonic, besides being a lineal descendant of the Apollo Society of the preceding century. It was an orchestral association and "its members met every Friday evening to play overtures and symphonies". Their performances were not, apparently, beyond reproach. One critic declared that "every year it gives an indifferent concert and a ball, the last of which is the chief attraction. . . . These remarks are not made with any other feeling than a desire on our part to see the Euterpean . . . advance its own fame and that of the city. We want to see it do for in-

strumental music what the Sacred Music Society is doing for choral. We wish to see it become the Philharmonic of this London of America and to point it out to the stranger and the foreigner as an institution of which we have reason to be proud as the energetic cultivator of instrumental music in New York".

Possibly the Euterpean did not invariably present music of as lofty a rank as that rendered by some of the choral societies. Its annual concert in 1839 which took place at City Hall began with Hérold's *Zampa* Overture and closed with Auber's Overture to his *Bronze Horse*, with all manner of songs and instrumental solos in between, with composers like Bellini, Rossini, Purcell, Mayseder and Thalberg the best known on the list. The Sacred Music Society, which had an orchestra of 27 to accompany its chorus of 60, had about 12 years previously given "an oratorio" (in later days one would have called it a "sacred concert") for the benefit of the embattled and suffering Greeks. Consequently the program was of a decidedly higher type. It was given in a church and one of its features was the singing of its chief soloist, the great Maria Malibran. According to a contemporary account she fairly overwhelmed her listeners by her singing of Handel's *Angels Ever Bright and Fair*. We read that "during the performance the audience was so silent that not even a whisper could be heard. She performed it beautifully, as a matter of course, though the admirers of the simplicity of Handel had to regret the introduction of so much ornament. She was 'clad in robes of virgin white'; and at the words 'take, oh take me to your care' she raised her hands and her eyes in an imploring attitude to heaven in so dramatic and touching a manner as



The former Steinway Hall on East 14th Street, which housed the chief symphonic and oratorio events in the Seventies and Eighties, as well as some of the most important recitals heard in New York

Early Days of Concert Life in the Metropolis

to electrify the audience and to call down a universal outburst of approbation, a very unusual occurrence in a church of this country".

In 1838 the Sacred Music Society gave the first performance in America of Mendelssohn's Saint Paul, then only two years old. That time New York did not exactly distinguish itself by its critical insight. The overture, to be sure, is pronounced "good". But the first chorale is dismissed as "very tame and destitute of effect", the chorus "Stone Him to Death" only "pretty good", the ensemble "Happy and Blest" is "rather good toward the close, but altogether too long and tedious and the accompaniment the most insipid that can be imagined"; the aria "But the Lord Is Mindful of His Own" is called "untunable—a very poor air", while another solo number is cursed as "most unmelodious"! Apparently New York in 1838 had not yet caught up with such a modernist as Mendelssohn.

Philharmonic Launched

This performance was conducted by a Connecticut Yankee, Ureli Corelli Hill. Five years later we find that same personage the moving spirit in the establishment of the Philharmonic Society of New York which was to become the outstanding orchestral body in the city and which, for all the vicissitudes it has undergone, has rounded out all of 104 years. It was established almost simultaneously with the Vienna Philharmonic which gave its first concert only a few days earlier. If it was Hill who appears to have conceived the enterprise there were a number of others who had been more or less active in New York's musical life and were at one time or another associated with him. These men included H. C. Timm, D. G. Etienne, William Scharfenberg, A. Reiff, C. E. Horn, William Penson, P. Maroncelli and Allan Dodworth. The founding of the orchestra was discussed on April 2, 1842, at a meeting held in the Apollo Rooms, 410 Broadway, near Canal Street. The first concert was given in that same hall the following Dec. 7. The society was not incorporated till 1853. It seems to have had a membership of about 63 (as it had during its second season). There were 22 violins, 6 violas, 5 double basses, 4 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 1 trumpet, 3 trombones, a drum, besides several pianists and other auxiliaries. This was the

"actual" membership of the society, which was co-operative in its plan. The proceeds, after the deduction of expenses, were divided among the players. For the first season each man got \$25. The lowest figure was reached with the seventh season, which brought each player only \$17.50. In 1887 the figure had risen to \$225.

The celebrated first program followed the universal concert pattern of those days. Masterpieces like Beethoven's Fifth Symphony and Weber's Oberon Overture were jumbled with operatic arias, chamber works and other orchestral numbers of purely transient interest which passed into oblivion long ago. For instance, in addition to Beethoven and Weber there was an Overture in D by Kalliwoda, a quintet by Hummel, a bravura air from Mozart's Entführung, a duet from Rossini's Armida, a scena from Oberon and another from Fidelio. There were three concerts the first season and the number finally increased till long before the orchestra's semicentenary in 1892 it had grown to six.

Ureli Corelli Hill had been a pupil of Spohr. He was not, perhaps, an outstanding conductor, rather a generally competent one. At the first concert he directed the Beethoven symphony, Mr. Timm taking the vocal numbers, Mr. Etienne the Oberon Overture, Mr. Timm the one by Kalliwoda.

Early Concert Manners

As for the Apollo Rooms themselves, they were a kind of popular resort for genteel entertainments, dances and such. The concert hall was without chairs. Benches or uncomfortable pews were used. H. E. Krebbiel and others relate that the arriving audience was received at the door by several members of the orchestra, "selected because of their appearance and address", who escorted ticket holders to their seats. These ushers wore white gloves, carried wands of wood painted white. The wands were later discarded "because of the opportunities for amusement afforded to some of the younger attendants whose ebullency of animal spirits sometimes overcame their sense of decorum".

As late as 1857 the Philharmonic was "insisting on good manners". The inattention and heedless talking and disturbance, it was said, "of but a limited number of our audience are proving a serious annoyance at our Philharmonic performances. The remedy for this lies after all rather with the audience itself than with the



Music Hall (now Carnegie Hall) as it appeared when it was first dedicated in 1891 with concerts directed by Tchaikovsky and Walter Damrosch

society authorities. If each little neighborhood would take care of itself and promptly frown down a few chance disturbers of its pleasure, perfect order would soon be secured. We hope this will be done".

Clearly managerial courtesy had advanced a few steps since those days when at a Euterpean concert in 1826 the program carried the following notice: "No gentleman will be permitted to wear his hat in the room during the evening or dance in his boots. . . . Standing on the seats is strictly prohibited".

It is not our purpose to pursue in any kind of detail the long and honorable career of the New York Philharmonic. Its conductors, beginning with Messrs. Hill and Timm, have included names which have been emblazoned in the pages of history and others who long since vanished. How many but musical antiquarians know anything of Messrs. Boucher, Alpers, Loder, Wiegers? Who, on the other hand, does not know at least a little about Theodore Eisfeld, Max Maretzek, Carl Bergmann, Adolph Neuenendorff, Theodore Thomas, Anton Seidl, Wassily Safonoff, Gustav Mahler, Felix Weingartner, Josef Stransky, Willem Mengelberg, Wilhelm Furtwängler, Bruno Walter, Erich Kleiber, Thomas Beecham, Otto Klemperer, Arturo Toscanini, Artur Rodzinski? The history of the Philharmonic is, in short, a cross-section of the symphonic life of New York for a century, with all its changes of musical taste and social custom. The

localities where the Philharmonic has played include the Broadway Tabernacle, Academy of Music, Irving Hall, old Steinway Hall, Metropolitan Opera House and, finally, Carnegie Hall.

Let us for a moment evoke the career of another orchestra, now defunct or, in a manner of speaking, living on as part of the organism of the venerable Philharmonic—the New York Symphony, "merged" with the Philharmonic since 1928, and perpetuating its name in the orchestra's present title "Philharmonic-Symphony". It was an outgrowth of the New York Oratorio Society, established in 1873 by Leopold Damrosch at the suggestion of Anton Rubinstein.

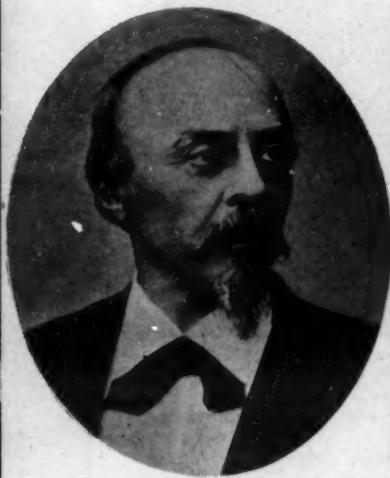
The New York Symphony gave its first concert in old Steinway Hall on East 14th Street, Nov. 9, 1878. Its personnel numbered 70 musicians, Leopold Damrosch was the conductor and August Wilhelmj the first soloist. Beethoven's Fifth Symphony opened the career of the new orchestra as it had that of the Philharmonic. Wilhelmj was heard in Raff's Violin Concerto. Six concerts were given the first years in addition to the preceding "public rehearsal"—a term for the afternoon concert preceding the evening one, which was also current with the Philharmonic and survived till a comparatively recent day. Leopold Damrosch conducted the Symphony Society till his death in 1885. He had managed to carry out his orchestral project in the face of the fierce opposition of Theodore Thomas and by means of a

(Continued on page 28)

TITANS WHO CAME TO VISIT



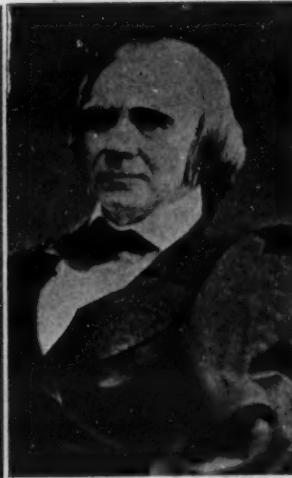
Ignace Jan Paderewski



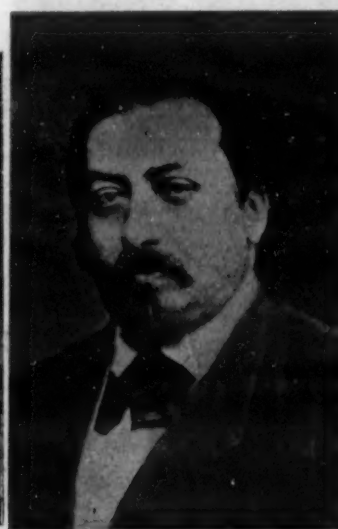
Hans von Bülow



Anton Rubinstein



Ole Bull



Henri Wieniawski



(Left) Principals in the Mexico City Opera *Aida* are (Left to Right) Enzo Mascherini as Amonasro, Ellabelle Davis, Aida; Winifred Heidt, Amneris; Ramon Vinay, Radames; Roberto Silva, Ramfis; and Ignacio Rufino as the King

Mexico City Opera Hails Negro Singer

Ellabelle Davis Triumphs as Aida with Vinay, Heidt and Silva

MEXICO CITY. — Ellabelle Davis, Negro soprano, won a sensational success when she sang the title role of Verdi's *Aida* at the Opera Nacional on July 24. The idea of engaging her to sing in this opera originated last year when she had created a deep impression with the aria *Ritorna Vincitor* in the course of a recital in which she appeared at the Palace of Fine Arts. The house was completely sold out for this operatic performance and the effusive audience found that the result fully justified the decision of the Opera Nacional management to present Miss Davis in an operatic role of outstanding importance. As a matter of fact, she showed herself completely in her element in the lyric drama.

The exceptionally brilliant gathering included President Romulo Betancourt of Venezuela, a galaxy of cabinet members and the American Ambassador Thurston. From the very outset Miss Davis proved herself completely at ease on the stage. She sang magnificently and embodied the Ethiopian princess with all the poise and resource of an experienced actress. She can now be classified as a full fledged operatic star. A few dram-



Walter Herbert, conductor; Miss Davis, Miss Heidt and Carlos Pani, president of the opera company

atic etails, to be sure, may be expected to ripen still further but vocally she ranks with the best Aidas this correspondent has heard. She reached her greatest heights, vocally, in the Nile scene. In short, Ellabelle Davis' operatic debut proved to be the most exciting event of the Opera Nacional's season to date.

Others in the cast fully worthy of this significant occasion were Winifred Heidt, whose Amneris will long be remembered for its vocal beauty and its dramatic impact; the Chilean tenor, Ramon Vinay, who was the Radames; the Mexican bass, Roberto Silva, who gave an excellent account of himself, as Ramfis, and the greatly talented baritone, Enzo Mascherini, who assumed the tasks of Amonasro. The roles of the Priestess, the King and the Messenger were respectively taken by Ana Maria Feuss, Ignacio Rufino and Carlos Sagarminaga.

Walter Herbert, formerly of Vienna and now musical director of the New Orleans Opera House, conducted. In spite of some slight misunderstandings between stage and orchestra, his direction was animated and vital. William Wymetal had charge of the stage direction. There were eight curtain calls after the first act and numerous ovations later in the evening.

SOLOMON KAHAN

Musical Interest Grows in Rio

Eugene Ormandy Conducts Brazilian Symphony—Ballet Performs

By LISA M. PEPPERCORN

RIO DE JANEIRO

INTEREST in musical matters in Rio de Janeiro has grown to such an extent this year that whatever of worth is presented is booked long in advance. The concerts of the Brazilian Symphony, the series of ballet and opera performances were so heavily subscribed that for gala evenings, hardly any single-ticket sales took place.

The Municipal Theatre was packed to capacity for the orchestra concerts which Eugene Ormandy of the Philadelphia Orchestra led as the guest of the Brazilian Symphony. Considered to be the greatest attraction among the guest conductors, everyone went to his events with highest expectations.

Mr. Ormandy led a pair of concerts in the subscription series and another two in the series arranged by the Municipality. He offered Brahms' First Symphony, Debussy's *L'Après Midi d'un Faune*, Mendelssohn's Third Symphony, Liszt's *Les Preludes*, Beethoven's Seventh, Tchaikovsky's *Pathétique*, various overtures and Brazilian works. However, we could not quite share the audience's delight in

Mr. Ormandy's performances. We were confronted with patchy and episodic interpretations, uncommon phrasing, unusual tempos, limited color palette and small scale of dynamics. Musical coherence seemed to be neglected in all of his interpretations. His choice of compositions also, was not altogether happy. He finished the first program with a Johann Strauss waltz, not such an error of taste as most people of this city thought, provided it had really swept the audience off its feet by a thoroughly good interpretation, which it was not. On another occasion he opened a concert with the Bach-Walton ballet suite, *The Wise Virgins*, played for the first time in Brazil. The same program included, however, another Bachian composition, the *Preludio* from Villa-Lobos' *Bachianas Brasileiras*, No. 1, for an ensemble of cellos, which would have been heard to better advantage in a chamber concert. By the same composer, the *Discovery of Brazil*, First Suite, was played, and Mignone's *Festa das Igrejas*, and, at the last concert, Jose Siqueira's *Cenas do Nordeste Brasileiro*.

Why did not Mr. Ormandy present something more representative and substantial of the Brazilian school, instead of harping upon the same works and composers we have heard for so many years?

Our audiences subscribe to concerts without knowing the programs in advance and do not "cold-shoulder" new works. This has been particularly in evidence during the ballet season when a new ballet entitled *Cain and Abel*, to music by Richard Wagner, and with choreography by Lichine, was given. It was excellently danced by Kenneth Mackenzie and Oleg Tupine. It won such favor that it was repeated on a subscription program for the same audience. The rest of the performances given by the Original Ballet Russe, under the guidance of Colonel de Basil, included *Carnaval*, *Les Presages*, *Sleeping Beauty*, *L'Après Midi d'un Faune*, *Paganini*, *Blue Danube* and *Sylphides*. The performances on the whole, were more impressive than on the ballet's previous stay in Rio. The corps de ballet coordinated ably and the technique and interpretation of the soloists was more balanced.

Before moving to Sao Paulo and other cities, Alexander Brailowsky gave a repetition of his concert, playing Chopin, Beethoven and Tchaikovsky with the Brazilian Symphony under Mr. Ormandy and this program was also given in Sao Paulo.

The series of recitals during the past month, a little overshadowed by

(Continued on page 29)



Jascha Horenstein conducts the Teatro Colon Orchestra in Buenos Aires in one of the three concerts of the Beethoven Festival which presented Claudio Arrau, pianist, as soloist. Two extra concerts were given in the series, one of which presented the Ninth Symphony

After nine years' absence from her home city, Marisa Regules plays a recital over Radio El Mundo

MUSICAL SCENES IN BUENOS AIRES

Joseph Schuster broadcasts from El Mundo in Buenos Aires following his engagements at the Colon Theatre





Dear Musical America:

I am always willing to provide some mischief for idle hands but I swear I had nothing to do with that strange scene that was enacted up at New York's Claremont Restaurant one day last month. Out on the back terrace a crowd of smartly dressed men and women were standing in a circle, holding champagne glasses. From their midst came shrieks of merriment, with a ground bass by a big truck full of machinery all going at top gear. All I could see was a stream of what looked like snow pouring from a big nozzle attached to the truck.

By heaven (to use my most potent curseword) it *was* snow! Abominable stuff! In a patch about 20 feet square, gorgeous girls in bathing suits were making with the snowballs, teasing two tall gents, piling on a toboggan, holding a big fish (a piece of real property), using a snowshoe for a baseball bat—for a moment I thought I had been condemned to a nether world where July and January were all mixed up and a fellow couldn't trust even his own weather predictions.

Then I recognized a few of the cavers and things began to settle into perspective. That luscious brunette in the white beach dress and rubber boots was Mona Paulee of the Met. The tall man in bathing trunks was her husband, Dean Holt. He'd just returned from the wars and had flown so much in the tropics that the sight of snow was said to be a boon—ugh! I saw Alice Marble, the tennis champ, Tom Scott, the folk singer (the only one appropriately clad to my mind, in a raccoon coat, full length). I saw Myra Kingsley, the astrologer, and wondered if she'd seen all this in the stars. I saw other celebrities, and then I saw Russell Birdwell. All was clear. This was publicity in excelsis; the town will long talk of it. Proof? Well, am I not telling you about it at length? Aren't you yourselves printing a picture of the posturings? Didn't NBC televise the cute capers? Didn't *Life* send a photographer? Didn't the networks pick it up, even to George Hicks of ABC?—albeit his account was somewhat aloof from approval. The world wags on, and the hot weather always brings a certain number of aberrations, so I suppose

a snow party in July is quite in the nature of things. No ill effects, at any rate, unless you count a couple of head colds in the distaff department of the Birdwell agency. Those silly girls just wouldn't wear their overshoes.

* * *

In the most unlikely places you'll find me. First wallowing in snow and then wandering uneasily through the Elysian Fields. At least that's what I took my surroundings to be, but I learned later that it was Tanglewood in the Berkshires which seemed to me such heavenly territory. I was distinctly discomfited by the natural beauty of the countryside, the stateliness of the Tanglewood trees, the celestial music that came from the shed where the Boston Symphony and Koussevitzky held earthbound creatures in a spell. For several days I endured this perfection and was at last rewarded by a sound which seemed to come from my realm. The tune was familiar—"Happy Birthday to You"—but the instruments making it! I crept closer. Serenading their maestro, himself formerly one of them, were six bass players from the symphony. No doubt their technique and tone were perfect by mortal music standards, but to me it was the only congenial noise in a week of harmony.

* * *

At another moment, too, I thought I was back where I belonged. Undoubtedly Benjamin Britten thought he was there as well, for the distinguished young composer of Peter Grimes had some harrowing experiences during his short visit. I won't even mention the agony a composer goes through at the mounting of such an ambitious work—any sensitive nature is bound to suffer unless every detail is perfect, and I am told that there were many elements of the Grimes student production that left something to be desired. But when you put that on top of a transatlantic plane hop, the social demands on such a personage, and then add a sleepless night between dress rehearsal and performance (his car ran out of gas on a lonely road, I'm told), you have the ingredients for a nervous crisis. All

the more credit, therefore, to the traditional British calm which Britten displayed the morning after the premiere. Hounded by representatives of the magazine press which didn't know enough to quit after some rather summary brush-offs by various guardians of the celebrity's peace of mind, Britten was at last cornered in a cul-de-sac backstage in the theatre. Wary to the bone but still sweet-tempered, he answered questions and posed for photographers. With cameras focussed and flash-guns poised they shot him over and over. And wouldn't you know it—almost the very first flash bulb exploded right in his face! A private blitz for Britten.

But if words could make him happy, he had plenty of laudatory ones. The most delicious came directly from the deity of Tanglewood, Dr. Koussevitzky himself. I wrote down most of his curtain speech at the Grimes premiere and herewith reproduce it as best I can—you must try to imagine the accent:

"Benjamin Britten say to me: 'This opera belongs to you'. 'No, my dear', I say, 'this opera belongs to the world, and the world is happy.' This is history-making. The second opera who is a real music drama. I congratulate the world. After Carmen is Peter Grimes.

"I should like to remember you: this is a student performance. Dat dunt means dat I ask you to excuse—just opposite!"

I'm sure that in spite of the dear doctor's exhortation not to excuse, some allowances were made for the young people who "worked with what a love for this composition", as he said. There must have been many, however, who wished that a full-scale, absolutely professional and long-prepared presentation could have been given to Peter Grimes, as it was in several European opera-houses. I have tried to find out for you whether there is a possibility of such a future production. Eddie Dowling's name was mentioned prominently among those in the know—and I am not divulging any confidences when I tell you that. But if I may be allowed a spot of rumor-running, the Dowling auspices don't seem so

bright just now. I've heard persons say (see how meticulous my association with the British has made me) that Grimes belongs in a repertory theatre rather than on a night-after-night basis. But I'll let the critics settle that—and the potential angels. Not my department at all.

* * *

However I do consider it in my jurisdiction to tell you about the future European plans for this same Peter Grimes. Performances are scheduled for five stages in the German occupied zone: Berlin, Brunswick, Cologne, Hamburg and Hannover, and in Copenhagen, Brno and Budapest. Possibly a La Scala hearing will be achieved; certainly an Italian radio performance. I learned all this from Ralph Hawkes, Britten's publisher and friend, and here's another piece of news: Britten is writing a new grand opera for Covent Garden and a "comedy of manners" on a smaller scale for Glyndebourne.

* * *

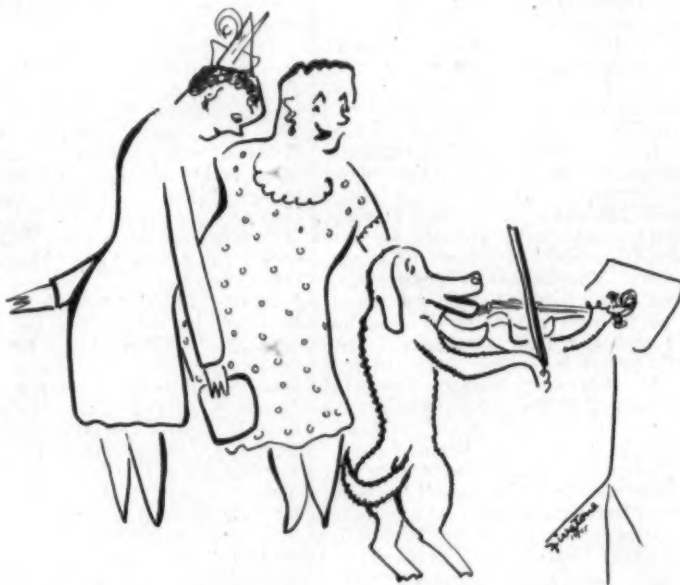
One of my coast-wise imps who attended the recent Bach festival at Carmel, California, tells me that attendance was enormous—and varied, auditors ranging from Salvador Dali to a Carmel bat, the latter flying about the hall and momentarily stealing the show at the Thursday night performance. He was christened Johann Sebastian Bat.

* * *

While on the subject of Broadway potentialities, I must tell you about my new namesake. When I heard of Devil Take a Whittler, I quickly went up to Westport, Conn., to investigate the folk play by that title. With music arranged by Tom Scott, that ballad singer occasionally appearing to sing a song, the show had a week at the Country Playhouse with the Theatre Guild name attached—a sign and portent of Broadway. In its present state, there are inevitable comparisons with *Dark of the Moon*, to the Devil's detriment. Humorous instead of tragic, it tells of the conflict between mountain folk, who whittle to the Devil's flute music, and the respectable valley dwellers, and how the Devil broadens the outlook of one of the valley girls so that she can be happy with a mountaineer husband. (Those who have seen it will appreciate my euphemism.) My namesake is an earthy creature—an adolescent, to my point of view. With some charm, modulated by a few too many capers, John Conte played Old Nick like a young Nick. Carol Stone, who was such a hit in *Dark of the Moon*, was equally acceptable here in lighter vein. Mr. Scott didn't have enough to do, and his contributions were too often dragged in by the heels—the show needs cleverer interweaving of music and more emphasis on it. Which means better singers than most of the principals I heard. And, Mr. Lawrence Langner, before your Guild brings Devil Take a Whittler to Manhattan, please get my namesake a new union suit. That dirty orange underwear with its droopy drawers was an insult to my representative, complains your

AD LIB

by Firestone



"Don't mind him—he just started taking lessons."

Mephisto

Weather and Record Throngs Favor Dell

Succession of Guest Artists, Conductors Lends Variety to Programs — Maynor, Milstein, Firkusny and Pop Concerts Draw

By WILLIAM E. SMITH

PHILADELPHIA

ROBIN HOOD DELL concerts during recent weeks embraced many notable programs and provided a variety of musical fare. Dimitri Mitropoulos, Dell artistic and conductor-in-chief on the podium for most of the 20-programs given during the period re-affirmed his exceptional qualities in orchestral leadership and interpretation. Unusually fine weather has favored the project this summer. Bennett's symphonic setting of music with only two rainy days necessitating postponements.

Larry Adler won hearty applause as soloist on July 1. His remarkable skill as harmonica-virtuoso was effectively displayed in Bach's A Minor (violin) Concerto and shorter pieces by Dinicu-Heifetz, Ravel, Lecuona and others. Making an initial appearance at the Dell, William-Reddick, producer-director of the Ford Sunday Evening Hour, functioned as guest-conductor for his own Espanharlem. Bennett's symphonic setting of music from Gershwin's Porgy and Bess, Mozart's Figaro Overture, Tchaikovsky's Serenade for strings and Liszt's Les Preludes.

Mr. Mitropoulos resumed charge on July 2 and Anna Xydis, Greek pianist, proved an adroit and musically-minded artist in Rachmaninoff's Third Concerto. Mozart's Eine Kleine Nachtmusik and Tchaikovsky's second Symphony made up the surrounding bill. On July 3 Mr. Mitropoulos offered Beethoven's Pastoral Symphony and he and the Robin Hood Dell Orchestra accomplished a splendid reading. Beethoven's Leonore Overture No. 1, Stravinsky's Fire Bird Suite and Milhaud's Suite Francaise, for the first time here, completed the slate.

July 4 highlighted Dorothy Maynor as soloist. The Negro soprano sang with great beauty of tone and sensitive expression. Mr. Mitropoulos guided the orchestral accompaniments lovingly and also listed Bach's Third Suite, in D; Massenet's Alsatian Scene, Chabrier's Marche Joyeuse and the Polovetsian Dances from Borodin's Prince Igor.

Nathan Milstein scored a big success in Brahms' D Major Violin Concerto on July 8. His performance, superbly supported by Mitropoulos and the Dell musicians, was an outstanding one. Recalled many times, the artist played his own Paganiniana, for violin alone, as an encore. The evening furnished a stirring exposition of Brahms' Third Symphony and included also Cherubini's Anacreon Overture. Abbey Simon, young American pianist and a personal choice of Mitropoulos for the Dell soloists' roster, delighted considerably by his facile technique and poetic temperament in Chopin's F Minor Concerto on July 9. Given a Philadelphia premiere, Gian Carlo Menotti's Sebastian ballet Suite impressed by its material and instrumentation.

James Chamber's solo playing in Mozart's delectable Concerto in E Flat, No. 3, earned him resounding



Officers, soloists and guest (left to right), Gene Marvey, tenor; Dimitri Mitropoulos, Dell director; Henry E. Gerstley, Dell president; Mayor Francisco Dorio-Paz of Mexico City; Sigmund Romberg, guest conductor, and Marie Nash, soprano



Lanny Ross, tenor (left), with two Brahms piano concertos at one concert



Claudio Arrau, who played the two Brahms piano concertos at one concert



Paul Strauss, new assistant to Dimitri Mitropoulos



James Melton takes a bow



Alec Templeton (left) and Daniel Saidenberg



Joseph Fuchs, violin soloist



Larry Adlers, harmonica soloist

plaudits from the audience and his colleagues of the Dell Orchestra on July 10. For the remainder, Mr. Mitropoulos scheduled Rossini's Semiramide Overture and two symphonies; Mozart's No. 35, and Sibelius' First. All were up to lofty standards in performance. July 11 witnessed 15,000 on hand to greet Alec Templeton who played the solo part in Mozart's B Flat Major Piano Concerto and entertained the crowd with improvisations and sketches. Guest-conductor for the popular artist was Daniel Saidenberg, director for Templeton's radio programs.

George Szell, recently named conductor of the Cleveland Orchestra, led the Dell programs on July 15, 16 and 17. The distinguished Czech-American on the first of these evenings arranged a Beethoven list. Rudolf Firkusny, Czech pianist, bowed to enthusiastic tributes for his accomplishments in the Emperor Concerto. The Leonore Overture No. 3 and the Fifth Symphony were treated in most gratifying fashion by Szell and the Dell Orchestra. Mr. Szell's program on July 16 presented the Mendelssohn Violin Concerto with Joseph Fuchs as a sterling exponent of the solo passage. Weber's Oberon Overture and Brahms' Second Symphony rounded out a very rewarding session. The July 17 schedule supplied Tchaikovsky's Pathetique Symphony and music from Wagner's Lohengrin, Tristan and Die Meistersinger.

A Pop concert with Sigmund Romberg in the triple role of composer-

conductor-pianist attracted 16,500 to the Dell on July 18. Solos and duets from Romberg's operettas pleasantly engaged Marie Nash, soprano, and Gene Marvey, tenor, and the composer at the keyboard played a potpourri of his well-known melodies. Romberg music also was included in the orchestral portions together with numbers by Offenbach, Sousa, Kern, Lehar, Johann Strauss, and Rodgers. The audience was the largest at the Dell so far this summer and everyone seemed to hugely relish the show.

Twice postponed because of rain, a program offering Alicia Markova and Anton Dolin with Franz Allers as guest-conductor was given on July 24. The dance stars evidenced their individual and collective artistry in solos and duets from Chopinina and other ballets. Allers' orchestral choices were Verdi's Sicilian Vespers Overture, Griffes, The White Peacock, Smetana's The Moldau, and other pieces.

Nearly 14,000 traveled to the Dell to hear James Melton on July 25. The Metropolitan Opera tenor got a rousing reception. His music with orchestra included Ombra mai fu from Handel's Xerxes, the Prize Song from Wagner's Die Meistersinger, the Berceuse from Godard's Jocelyn, Leoncavallo's Mattinata, and Lehar's Yours in My Heart Alone. Assisted by Carroll Hollister at the piano, he offered songs by Gershwin, Kern and Rodgers and many encores. Mr. Mitropoulos conducted miscellaneous works.

On July 26, Mr. Mitropoulos shone

brilliantly in the dual assignment of solo pianist and conductor. His vehicle was Prokofiev's demanding Third Concerto and at the conclusion he had to return to the stage time after time in response to prolonged and vociferous ovations. The program, all-Russian, also supplied a captivating performance of Prokofiev's Classical Symphony and Rimsky-Korsakoff's Scheherazade. Mr. Mitropoulos' concert on July 27 was distinctive for a magnificent interpretation of Mahler's First Symphony and Schubert's Sixth Symphony.

The concert on July 29 was an event to be remembered for a long time and represented a triumph for the soloist, Claudio Arrau, Mr. Mitropoulos, and the Dell Orchestra. The program was devoted to two Brahms Piano Concertos. Mr. Arrau's playing impressed as that of a master and the collaboration of Mitropoulos and his associates satisfied in every sense. At the close the Dell

(Continued on page 22)

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Carmel Festival Sets High Mark

Bach Music Presented by
Chorus and Orchestra in
California

By MARJORY M. FISHER

CARMEL, CALIF.

HERALDED by trombones playing in the bell tower of the Sunset School wherein the festivals are held, Carmel's ninth annual Bach Festival opened auspiciously on the night of July 22. Since the last festival was in 1941, the "annual" was as much of a promise as it was a chronicle.

For although the Carmel festivals are truly community events, it could not be expected that the little town, bounded by the waters of Carmel Bay and forests of pine, could produce from among its 3,000 residents all the talent necessary for adequate performance of seven ambitious programs calling for chorus, orchestra and numerous soloists. The Bach Festival participants, therefore, have been recruited from year to year from among the townspeople, the annual visitors (who have formed the habit of vacationing in Carmel especially for the purpose of participating in the B a c h performances) and from a long list of applicants from all parts of the country who are eager to donate their services to this community music project. While the personnel changes a bit from year to year, many of the soloists and group participants have been returning summer after summer, and this first post-war festival brought about many happy reunions.

The first Carmel Bach Festival was held in 1935 when Ernst Bacon took over the community orchestra organized three years previously by Michel Penha when Dene Denny and Hazel Watrous engaged the Neah-Kah-Nie String Quartet, which Mr. Penha served as 'cellist, for a series of summer concerts.

That first orchestra consisted of a handful of players ranging in age from 10 to 60, a few resident professionals augmenting the amateur ranks. The orchestra met with support from the Carmel Music Society, which helped to retain Mr. Penha as its conductor for three years.

When Mr. Penha left, in 1935, the Denny-Watrous management secured Ernst Bacon as conductor of the community orchestra, and with his co-operation staged Carmel's first Bach Festival. The following year Sascha Jacobinoff was engaged as director, and the succeeding six festivals have been given under the direction of Gastone Usigli, who this year had a chorus of 65, an orchestra of 45, and 25 soloists under his baton. Most of the soloists also participated in the ensembles.

The chorus began rehearsing last February, in two sections; one in Carmel, the other in Los Angeles, where most of the guest singers were recruited. Mr. Usigli flew back and forth. The orchestra came from everywhere—Los Angeles, San Francisco, New York, St. Louis, Salt Lake, Pullman (Washington)—and convened in Carmel two weeks in advance of the festival for daily rehearsals. The management paid traveling ex-



In the auditorium courtyard the audience listens to the trombone quartet playing chorales before concert time



At Hollow Hills Farm (from the left), Noel Sullivan, host; Dene Denny, a founder; Roland Hayes, Hazel Watrous, founder, and Gaston Usigli, conductor

penses within the state of California and supplied living accommodations in Carmel. Only the conductor received financial recompense for his services, and it must be said that recompense was well earned.

A six thousand dollar expense bill is quite an item when an auditorium seats only 764 people and three-fourths of the house is sold on a season basis. Carmel needs a larger and better concert hall than the Sunset School Auditorium affords. Plans are underway to meet that need as soon as materials and labor can be secured.

The first program was all-Bach and presented the Overture No. 2 in B Minor for flute and string orchestra with Doriot Anthony as soloist; tenor arias from the Cantata No. 160 sung by Russell Horton to a strangely instrumented accompaniment of one violin, cellos, basses and piano; the Brandenburg Concerto No. 2 for violin, flute, oboe, clarinet and orchestra with Doris Ballard, Doriot Anthony, George Houle and Franklin Sabin playing the solo instruments; the Concerto in C for two pianos and orchestra played by Lillian Steuber and Ralph Linsley; and the Magnificat for soloists, chorus and orchestra. Soloists for the latter were Alice Mock and Margaret Ries, sopranos; Ruth Terry, contralto; Russell Horton, tenor, and Desire Ligeti, bass.



Vocal soloists at the festival, from the left, Russell Horton, tenor; Alice Mock, soprano; Ruth Terry, contralto; Desire Ligeti, bass

Convincingly professional was the playing of Lillian Steuber and Ralph Linsley. And while the orchestral works came off in a rather amateurish fashion, it was good amateur and the orchestra was fortunate in having excellent woodwind section soloists.

The second program had none of Bach. It offered such musical contrasts as Vivaldi's Concerto Grosso in D Minor; Handel arias for bass sung by Noel Sullivan of Carmel, who is the only person to have had a featured place in every Bach Festival to date. Madrigals by Wilbye, Morley, Monteverde, da Verenza, and a Psalm by Byrd; Boccherini's Concerto in B Flat for cello and orchestra; and Mozart's Concerto in E Flat for piano and orchestra, played by Lillian Steuber.

No finer playing was heard during the festival than Miss Steuber's in the Mozart Concerto. Miss Steuber re-

(Continued on page 24)

PEABODY CONSERVATORY Baltimore, Md.

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The Festival Spirit

THE festival spirit is alive once more. Since we remarked in an earlier issue that Prague had beaten us to the first post-war international music festival, we have seen re-established several national ventures of high importance and until a true international gathering can be arranged, we can feel content in these summer series which radiate festival atmosphere. First is Koussevitzky's Berkshire Festival, probably unsurpassed for sheer quality of orchestral playing. For novelty of material this year we had the American premiere of Shostakovich's Ninth Symphony, and Britten's Peter Grimes, events of international importance. Another resumption is the Central City Opera season, which seems to have emerged stronger than ever from the silence of war years. Out on the Coast, the Carmel Bach Festival brought pleasure to many on a more modest scale. These, in addition to our accustomed symphony and opera hot weather menus, and the festivals which never lapsed, should enlist our continued support while we look into the crystal ball and hope for the materialization of even more ambitious festivalia.

Perhaps our festival thinking is still too much colored by European patterns. Perhaps it is time to relinquish Salzburg as a yardstick and develop our own brand of international festivals.

A Dark House at 39th St.?

NEGOTIATIONS between the Metropolitan Opera Association and the American Guild for Musical Artists, just resumed at the moment of writing, throw into high relief the increasing problems of opera giving in this country. Life is simple nowhere today; rising costs affect the impresario as well as the harassed housewife. Whether to meet a straitened budget by dismissal of a handful of chorus members is one way out of a difficulty is not for us to decide. The Metropolitan says yes; AGMA says no. On the outcome of this labor *vs.* management struggle may depend the future of the Metropolitan, at least the near future. Other contracts are being negotiated the while; the chorus situation has stymied the completion of all-over plans. We await the settlement with mixed sanguinity and apprehension. Even before the question: shall we ever have better opera? comes the question: shall we have opera at all?

Towards a True Professionalism in Musical Life

"THE quality of the work you do in music will not be determined by the titles of the positions you hold, but rather by what you yourselves bring to the tasks at hand."

So said William Schuman, president of the Juilliard School of Music, in a guest editorial in our June issue. Mr. Schuman's plea was for more idealistic, hardworking musicians; musicians who are not star-struck or glamor-crazy and are satisfied to work modestly and sanely at their profession wherever fortune may dictate.

Ambition, to be sure, is an admirable thing. But too many musicians, it seems to us, start off with a "get-to-the-top-or-bust" complex which leaves them with a sense of

defeat and frustration if they fail to reach the coveted heights. This psychology is less prevalent in other professions. Some of our most gifted physicians are to be found in general practice in small, hum-drum communities. Some of our most brilliant attorneys at law argue their cases in rustic courtrooms. Many a fine scholar is content with a modest post in some obscure school or college. And so it goes in innumerable fields of professional endeavor.

Such people find happiness and contentment in these seeming "small-time" pursuits because they have a healthy and eminently intelligent philosophy about their work and its relation to their personal lives. In the first place, they love their work more than they love fame and money. If these come eventually anyhow as the fruits of achievement (as they frequently do) they are, of course, welcome. But they are not primary objectives.

THE true servant of a profession knows humility. He regards himself as an instrument of service, first to the profession itself and then to his fellow men and the world in general. He is a guardian, an initiator and a giver of light. He has committed himself to a public trust which is bigger and more important than himself; and it is in his selfless dedication to that trust that he differs from his neighbor who labors solely, and frankly, to acquire worldly goods.

It is this aspect of their calling that aspiring musicians frequently overlook or simply ignore. Their eyes, like their hearts, are set upon the greatest concert stages of the world; the most famous opera house; the finest orchestras; the fattest contracts; the juiciest sinecures—so that they cannot see themselves in relation to their profession in anything like a true perspective. They flock to the metropolitan music centers in search of instant success. Only a handful will achieve what all desire. The vast majority will not; and they will turn away—if their strivings had no other motivation—embittered and disillusioned.

Yet there are great opportunities today, as Mr. Schuman pointed out, for musicians who place service to their art above notoriety and financial gain. One of the greatest (not stressed by Mr. Schuman, but important nevertheless) is to be found in the small urban communities and the rural areas of the nation. An urgent need exists there for first-class musicians who are willing to work hard in fallow but richly fertile, soil for relatively small monetary returns. The need is for professionally trained teachers in all branches; for orchestral and choral conductors who possess an extensive and authoritative knowledge of repertoire, and for musicians of all types who are effective public leaders and organizers. With a high type of professional initiative and guidance, the

Personalities



DA CAPO

Leonard Warren and Maestro Panizza on the grounds of the Alvear Palace in Buenos Aires where the Metropolitan Opera baritone recently repeated his former successes at the Teatro Colon

amateur and semi-professional orchestral choral and operatic organizations in this country would be counted in the thousands rather than the hundreds in which they now are numbered.

Only expert teaching and inspired leadership are needed to bring forth the matured musical soul of the nation. Let our young musicians consider what can be accomplished here! It is no job for the under-talented nor the half-educated. Neither is it for the faint-hearted. To go into a community and organize it musically is work only for the most skilled technician, the most sensitive and experienced interpreter, the most energetic promoter and the most firm-handed executive. Like the small town doctor or editor or clergyman, the small town musician must be all things to all people. He must be a leader of the community. He must be ready and able to cope with any situation that arises in his sphere of activity and accept the musical welfare of all the people as his personal charge and responsibility.

Such work is the work of a lifetime. It is work that may put precious little money in the bank. But it is work that pays off magnificently in satisfaction with a job well done, with a service performed in the cause of a great art, with the inestimable enrichment of the lives of one's fellow men. There is no greater reward.

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MUSICAL AMERICANA

CONDUCTING of all kinds apparently comes quite naturally to **Fabien Sevitzy**, musical director of the Indianapolis Symphony. As a deputy sheriff of Olive Lake, Ind., where his summer home is located, Mr. Sevitzy recently "conducted" traffic at a busy crossroads during a state-wide manhunt for some Chicago kid-nappers.

The 250 acre Berkshire estate of **Artur Rodzinski** has been purchased by Dorothea Powers, New York violinist. The property is part of an original tract bought from the River Indians back in 1724 for 450 pounds sterling, three barrels of cider and 30 quarts of rum. Mr. Rodzinski has in turn bought a new summer home in the Lake Placid area. . . . From Rochester comes the news that **Howard Hanson**, director of the Eastman School of Music, has married Margaret Nelson, who studied music at the Connecticut College for Women. The ceremony took place in late July.

An unintentional touch of realism was introduced in the St. Louis Municipal Opera production of *The Prince of Pilsen* early in the month when **Richard Manning**, tenor of the Metropolitan, was painfully wounded in the right arm in a dueling scene. As a result of the fracas, Mr. Manning continued his role with arm encased in splints. . . . That irrepressible duo, **Eugene List** and **Carol Glenn** have just completed a new operetta, *San Phillippe*, which is slated for an early production. **Donald Dame** is signed for the title role. **Jeanette MacDonald** is considering an offer to play opposite Mr. Dame.

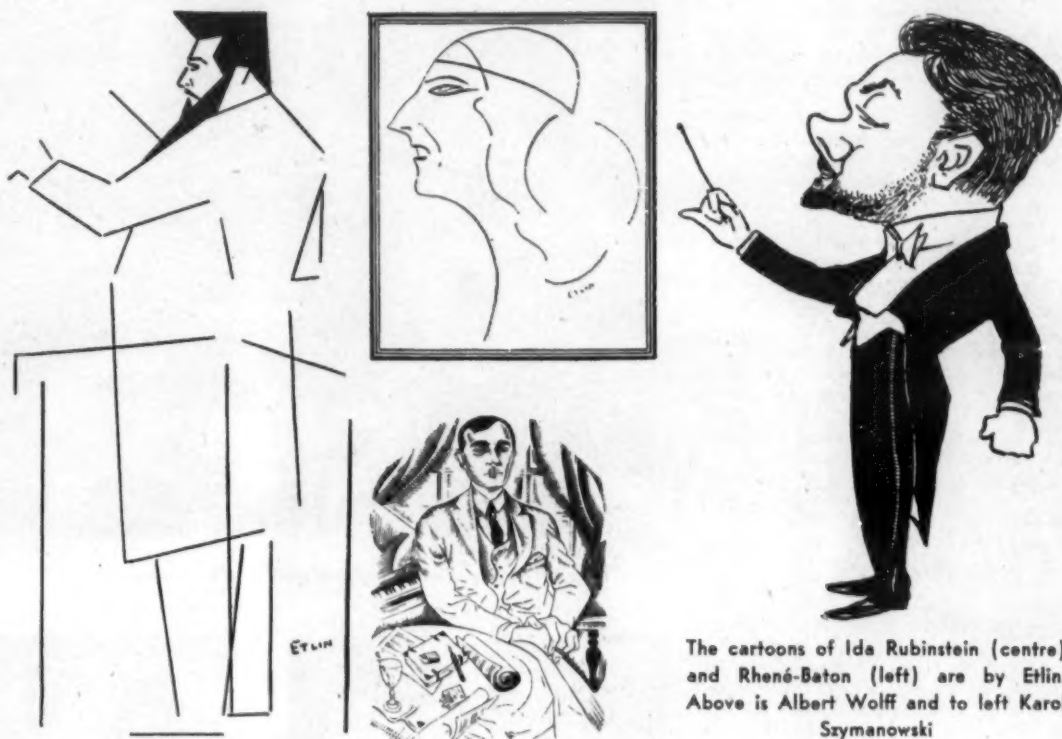
The Philharmonic-Symphony of New York will give the world premiere of **Paul Hindemith's** latest Piano Concerto in Carnegie Hall on Feb. 22. **J. M. Sanroma**, for whom the work was composed will be soloist for the event. Mr. Hindemith has also accepted a \$1,000 commission to write a new symphonic work for the Dallas Symphony. According to **Antal Dorati**, the orchestra's conductor, like commissions are to be given every year to composers selected by the organization's board of directors. . . . An improvisation on the sea chantey, *Blow the Man Down*, by **Roy Harris**, was given its first performance at the Juilliard School on Aug. 5. The new score calls for mixed chorus and band with strings, ad lib. . . . **Arthur Farwell** has completed two *a cappella* works, *Navajo War Dance No. 2* and *Indian Scene* commissioned by **J. Finley Williamson** for use by the Westminster Choir. Others of the composer's Indian choruses are to be retained in the choir's repertory.

Joseph Szigeti, violinist, having completed a series of concerts at the Interlaken Festival in Switzerland, is currently playing in the British Isles. Before returning to this country in late October to fill engagements in New York, Montreal, San Francisco and other key cities he will play broadcasts over the BBC, give two London recitals and appear with the London Symphony. **Lucia Chase**, co-director of Ballet Theatre, has been named one of the board of judges of Britain's Royal Academy of the Dance. Miss Chase is the first American to become a member of the organization. . . . Another visitor to John Bull's Island is to be **Antonia Brico**, woman conductor, who is to lead two concerts of the London Symphony in November at the invitation of Sir Adrian Boult. Miss Brico will preface her London appearances with three concerts in Helsinki at the request of Jan Sibelius. The conductor's schedule also calls for a tour of Europe.

After an operatic debut as Mimi in *La Bohème* at New York's Lewisohn Stadium as a last minute replacement for Grace Moore, **Vivian Della Chiesa** left for summer engagements in Chicago, Cincinnati and Toronto. At Cincinnati's Summer Opera Miss Della Chiesa will sing Marguerite in *Faust* and Violetta in *Traviata*. . . . **Leonard Pennario**, pianist of Los Angeles, who spent three years in the Army Air Corps, resumed his career on July 16 with a concert on the Summer Artists Series in Santa Barbara. Already lined up for next season are appearances with the Los Angeles Philharmonic, Minneapolis Symphony, San Francisco, Seattle Symphony and numerous recitals. . . . **Reginald Stewart**, conductor of the Baltimore Symphony has announced that he will take on an apprentice next year to work jointly with the orchestra and the Peabody Conservatory Opera Company. The position entails acting as accompanist-coach of the opera company as well as conducting.

What They Read 20 Years Ago

MUSICAL AMERICA for August, 1926



The cartoons of Ida Rubinstein (centre) and Rhené-Baton (left) are by Etlin. Above is Albert Wolff and to left Karol Szymanowski

Do You Agree?

Guglielmo Marconi, whose wireless paved the way for all that has happened since in the air, listened to the radio for a while in his bed in a London hospital, and then called for a phonograph!

1926

Rock Before You Reap!

(Headline) Opera House Controversy Rocks Berlin. This question has divided into two opposing camps all those with an interest in the State Opera House.

1926

Best Friend or Severest Critic?

At a performance of *Fra Diavolo* by the Municipal Opera Company in St. Louis, Thomas Conkey as Diavolo suffered wounds in the thigh from an accidental discharge of birdshot in the climax of the last act, when Diavolo is supposed to be wounded by his captors.

1926

On Vacation

Marion Talley is in Asheville, N. C.; Queena Mario in Illinois, Maria Jeritza in Austria, Walter Damrosch in Bar Harbor, Me.; Guiomar Novaes in Brazil, Sigrid Onegin in Brussels and Reinald Werrenrath in the Adirondacks.

1926

Schönberg Composes for Corno di Bassetto

Congratulations on his 70th birthday, in the form of a canon, were recently extended to George Bernard Shaw by Arnold Schönberg.

1926

Song from Norway

Herbert M. Johnson announces that a new soprano from Norway, by name Eide Norena, will arouse interest at the Chicago Opera.

1926

Training the Canon

Much controversy has been stirred in London by Canon Lacey of Worcester Cathedral who objected to the performance of Wagner's

music in the Cathedral on the grounds that he was a "sensual" composer. The gauntlet has been taken up by various commentators.

1926

Giving It the Open-Air

Under Van Hoogstraten, Stravinsky's *Le Sacre du Printemps* "had its first performance at the Lewisohn Stadium and possibly the first in the open air".

1926

High Pressure Stuff

At the Music on the Mall concerts in Central Park at a concert played by Paul Whiteman and his orchestra, just returned from Europe, a program was given which included a bicycle pump solo.

1926

Keeping Up the Repertoire

Ravinia Opera Adds Manon, Tosca and La Traviata in its fifth week. Lucrezia Bori, Mario Chamlee and Léon Rothier among the principal singers.

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Guest Stars Enhance Stadium Concerts

A CONSTANTLY changing procession of conductors, reinforced by soloists, vocal, instrumental and dance ensembles, lent the greatest measure of interest to the series of summer concerts at the Lewisohn Stadium in the period between July 8 and 31, the Gershwin concert drawing the largest throng to date, 23,000.

Inclement weather forced several successive postponements but the month also brought Pierre Monteux, Laszlo Halasz, Alexander Smallens, Franz Allers and Thor Johnson to the podium as well as instrumental and vocal soloists of the first calibre, the entire list including Nathan Milstein, Edward Kilenyi, Mischa Elman, Lily Pons, William Kapell, Oscar Levant, Gerald Warburg, Philippa Schuyler, and Irwin Dillon singing with the Schola Cantorum. The First Piano Quartet appeared and Alica Markova and Anton Dolin and their dance group were seen on two successive evenings.

Among the few works of a new or novel nature introduced were Blitzstein's Suite from the film, Native Land; the Scherzo from Miss Schuyler's fairy-tale opera, Rumpelstiltskin, and Paul Creston's Threnody.

Laszlo Halasz made his debut as Stadium conductor on July 8, offering the Overture to Der Freischütz by Weber, Schubert's Second Symphony, in B Flat, and with the assistance of the Schola Cantorum, Hugh Ross, conductor, and Irwin Dillon, tenor, Kodaly's Psalmus Hungaricus. Mr. Dillon's singing in the moving Psalm and the noble efforts of the Schola did much to vitalize the work. The other items on the program received adequate treatment.

Kilenyi Plays Liszt

Mr. Halasz conducted his second concert on July 9 before an audience of about 5,000. The soloist of the evening was Edward Kilenyi, who had not appeared here since 1943, when he had performed the Liszt E Flat Concerto. This time the pianist again played Liszt—the Totentanz and the Hungarian Fantasy. Mr. Kilenyi performed both works with brilliancy and uncommon technical aptitude. He was particularly effective in the speedier, more delicate passages of the variations which Liszt fashioned on the Dies Irae. The Hungarian Fantasy was performed with notable breadth and a sonority even more telling than the pianist achieved in the Totentanz. He was recalled for several encores, one of them being Chopin's Revolutionary Etude. The accompaniments to both the Liszt works were effectively handled. Mr. Halasz's other offerings were an extract from Weinberger's Schwanda, the Prelude and Persian Dances from Mussorgsky's Khovantchina and Sinetana's Vltava.

Mr. Halasz introduced the first



Pierre Monteux conducts at a rehearsal

Ben Greenhaus



Nathan Milstein

Philippa Schuyler

public performance of Mark Blitzstein's Suite from the film Native Land, a work in eight short movements, on July 10. It revealed a strange mixture of styles and was perhaps not at its happiest divorced from the film. Mr. Halasz provided a clear reading of the work, however, as well as of Delius' The Walk to the Paradise Garden and La Calindo, Copland's An Outdoor Overture and Ravel's Bolero.

Some day the rising line of interest in Gershwin's music will hit the top on the chart and begin to turn downward, but not yet. The annual program of his music on July 11 drew more than 23,000, the biggest ever for Gershwin and the biggest so far at the Stadium. Such is the power of time that this program has become conventional—if not a trifle static, understandable but not remediable. There were no frills this time—singers for the "popular" songs or Porgy and Bess, but Alexander Smallens and



Ben Greenhaus

Laszlo Halasz, conductor, with Edward Kilenyi, who was piano soloist in music by Liszt and Chopin

Oscar Levant carried on in their inimitable style, generated by years of familiarity and affection for this music. The pianist was hailed with delight in the Rhapsody in Blue and the Concerto in F, and played some Gershwin encores and bits and pieces of Chopin music, interspersed with his acid wit. Mr. Smallens conducted the overture to Strike Up the Band, An American in Paris and the Bennett "Picture" of Porgy and Bess themes. It was an evening of lively and nostalgic entertainment.

Philippa Schuyler has a special place in the affections of New York music-goers who know her as a perennial winner in the Philharmonic-Symphony's Young People's notebook contests. The gifted Negro girl, now 15, made her debut at the Stadium on July 13 as composer and pianist, and scored in both worlds. The Scherzo from her fairy-tale opera, Rumpelstiltskin, has a flair for orchestration, melody and a nice imagination, though it could benefit from pruning. Her performance of the Saint-Saëns Concerto in G Minor was often brilliant though occasionally blurred in fast passages, and her talent as a performer is evident although her youth precludes a certain feeling for interpretation. One heard her with the certainty that she will grow in all artistic respects.

Thor Johnson, evidently a musician of broad abilities, got excellent rhythmic and tonal results from the orchestra in the Overture to Mozart's

Magic Flute, Paul Creston's Threnody, Schumann's Fourth Symphony and the Spanish Caprice by Rimsky-Korsakoff. With no great pull on the emotions or sensibilities, these performances were yet vigorous and commendable.

If the Gershwin night won the prize for quantity, that for quality should go to Pierre Monteux's first appearance in nearly 20 years, with Nathan Milstein as soloist on July 15. It was the musical peak of the season so far—masterly performances of masterpieces. One sat back with absolute confidence as Mr. Monteux began the Brahms Academic Festival Overture, and listened with every sense alert and captivated through the ravishing measures of the Chausson B Flat Symphony. No details need be mentioned. The whole was completely satisfying. Mr. Milstein played the Tchaikovsky Concerto with his well known virtuosity and warmth of feeling but it was in the added work, the 24th Pagainini Caprice that the violinist was at his best—a breathtaking performance which brought cheers from an excited audience.

(Continued on page 25)

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Lawrence Sings In Restaged Aida

Cincinnati Summer Opera
Welcomes Her in Debut
as Amneris

By MARY LEIGHTON

CINCINNATI

AMONG the varying highlights of Cincinnati's 25th anniversary season of Summer Opera, June 30 through August 10, at the city's Zoological Gardens, special attention focuses on Marjorie Lawrence's first appearance in grand opera here when she sang Amneris for the first time anywhere in the season's July 31st performance of Aida.

To make it possible for Miss Lawrence to add another role to those she has appeared in since she was stricken, was the idea of Antonio Stivanello, for many years stage director of Cincinnati's Summer Opera. And he is to be commended for his ingenuity in working out stage accommodations and his enterprising spirit.

It was a great local debut and probably no one in the exceptionally enthusiastic audience enjoyed it more than Miss Lawrence herself. It was a rare treat to hear the grandeur of her singing and to feel the proximity of her indomitable courage.

For once, Radames was not the only stage celebrity carried in on a throne. Thanks to well trained supers, as Ethiopian slaves, Miss Lawrence made an imposing entrance in the first act. As an extra courtesy, Stella Roman, the Aida, sang her aria before the drawn curtain to close the



first scene of the second act while Miss Lawrence's Amneris couch was being moved front stage to permit her to take intimate curtain calls in response to the tremendous tribute accorded her.

For the Nile Scene, Miss Lawrence arrived via barge. Her personation rose to its peak dramatic power in the Judgment Scene when, by the vitality of her acting and singing she projected as stirring an account of Amneris' emotional intensity as any Amneris who is able to stand and move about the stage could inject into the characterization.

Other highlights of the anniversary season concern repertorial revivals, return of artists who had not appeared here regularly, the local operatic debut of Ezio Pinza and of conductors, Italo Montemezzi and

(Above, left to right) Congratulating Marjorie Lawrence after her first assumption of the role of Amneris are Oscar F. Hild, Anthony L. Stivanello and Paul Breisch

(Right) Lily Djanet as Flora and Virgilio Lazzari as Archibaldo in the revival of The Love of Three Kings



Gladys Swarthout, as Carmen, greets two music critics from Parkersburg, W. Va.



Risë Stevens and Alexander Sved as Carmen and Escamillo

George Sebastian. The latter two directors shared conductorial responsibilities with Fausto Cleva who has held the conductorial stronghold here and developed Cincinnati's operatic fare to a peak of first rank prominence during his tenure that started in 1934.

Of signal importance among revivals of Montemezzi's Love of Three Kings, Madama Butterfly and Elixir of Love, the Montemezzi opera, with the composer conducting remains a stellar event of the season.

Virgilio Lazzari, as the Blind Archibaldo, was no less than sensational. Significant also is the fact that Lazzari created the role, as the first Archibaldo when it was world-premiered in Italy in 1913 under the direction of Montemezzi himself. The repeat was even better than the first furor-evoking performance because other principals in the cast, Lily Djanet as Flora, Armand Tokatyan as Avito and George Czaplinski as Manfred, had recovered from first night tenseness and surpassed their best efforts by lending greater spontaneity and intensity to their singing and acting.

As to Ezio Pinza, efforts to bring him here for Summer Opera finally bore fruit. As was expected, he stole the show as Mephisto in Faust. As an actor, he is a "natural" and lends that histrionic charm and resourcefulness to stage movement and vocal style that pays dividends in no uncertain manner. His command of the Mephisto role offers striking operatic eloquence, particularly in his ability to make Mephisto dominate plot motivation and stage incidents, gives the illusion of a personality of another world and varies his moods with irresistible earthiness and power in his sardonic machinations.

The first Butterfly with Licia Albanese in the title role was a big hit of the season during the opening week. And the return of Hizi Koyke as Cio-Cio-San for the final performance August 10 provided a rare treat—a fine climax to bring to a conclusion the celebratory features of the 25th anniversary season.

Given a hearty reception after seasonal absence from Summer Opera here were Kurt Baum, Vivian Della Chiesa, Bruno Landi, Hilda Reggiani and Robert Weede. Other artists heard in major roles were Gladys Swarthout, Risë Stevens, Coe Glade, Josephine Antoine, Selma Kaye, Stella Roman, Astrid Varnay, Christina Carroll, Thelma Altman, Frederick Jagel, Raoul Jobin, Charles Kullman, Giovanni Martinelli, John Brownlee, Martial Singher, Alexander Sved, Lawrence Tibbett, Salvatore Baccaloni, Francesco Valentino, Nicola Moscona, Louis D'Angelo and Jacques Gerard.

Since 1934, Oscar Hild has been managing director of Cincinnati's Summer Opera. As has become the custom the six week season of 36 performances offers a different opera six nights a week including repeats. The repertory this season included 16 operas. The list covered four presentations of Carmen; three each of Traviata, Butterfly, Aida and Rigoletto; two each of Otello, Tannhäuser, Love of Three Kings, Bohème, Samson and Delilah, Mignon, Faust, Il Trovatore, double bill of Cavalleria Rusticana and I Pagliacci and Elixir of Love. All repeats had cast changes in leading roles except Love of Three Kings, Otello, Mignon and Elixir of Love.

Friedrich Schorr Resigns From Julius Hartt Faculty

Friedrich Schorr, teacher of singing, formerly of the Metropolitan Opera, has resigned as head of the voice department of the Julius Hartt Musical Foundation in Hartford, Conn. He will teach only in New York at his private studio and at the Manhattan School of Music.

Composer of popular ballads and light classics awaiting early publication desires contact with writer of lyrics. Phone HOLlis 5-4773.

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Soloists Enliven Hollywood Bowl

**Stern, Wicks and Grain-
ger Play—Stokowski and
Marrow Conduct**

LOS ANGELES.—Hollywood Bowl's silver jubilee season, midway in its progress, is embellished by six performances of the Ballet Russe de Monte Carlo. The Hollywood Bowl Symphony is heard Tuesday and Sunday nights under Stokowski and heard to the last seat of the impressive 20,000 by microphone arrangement.

Macklin Marrow essayed the direction of the first soloist night on July 11 with the vigorous Isaac Stern playing the Brahms Violin Concerto just as every other young violinist plays it.

Mr. Stokowski chose the talented Californian, Camilla Wicks, for the Sunday night concert on July 14 and she gave a brilliant performance of the Wieniawski Concerto No. 2 and the difficult Ravel Tzigane. The Bowl's musical director played excerpts from Benjamin Britten's Peter Grimes and listeners would have liked to have heard the rest of it. Symphony night on July 16 was devoted to a reasonably good Brahms Third and a very fine performance of Wagner's music.

Saturday's popular nights have been taken over by well-known exploitation experts presenting on July 13 a Gershwin memorial and on July 20 a tribute to Jerome Kern by the M.G.M. cast which is finishing a film based on Kern's life. The medleys were played by Peter Meremblum's California Junior Orchestra first and the Hollywood Bowl Symphony conducted by Johnny Green. Ed Santrey's film orchestrations were no improvement on Kern's originals. Paul Whiteman conducted the Gershwin program but too many soloists and too little rehearsal time played havoc with the music. The crowds for both concerts were prodigious.

Stokowski's Sunday night program on July 21 gave Percy Grainger an opportunity to play two of his finer long works for piano and orchestra. In a Nutshell a suite of Australian memories, and his Danish Folk-music Suite.

ISABEL MORSE JONES

Quaker City Attends Eighth Bach Fete

PHILADELPHIA.—Presented by the Bach Festival Society of this city and soundly conducted by James Allan Dash, musical director and founder of the society, the eighth annual Philadelphia Bach Festival at the Academy of Music on May 24 and 25 offered three concerts before enthusiastic audiences.

The opening session on May 24 brought choral and instrumental works. Finely sung by the Great Masters' Chorus, the former included impressive excerpts from the Ascension Oratorio and the Cantatas, Sleepers Wake, Deck Thyself My Soul, and Ring Out All Ye Trumpets. Albert Brusilow, young Philadelphia Musical Academy violinist, furnished a skillful exposition of the solo part in the E Major Concerto, and other works were the orchestral Suite in D, No. 3, and the third Brandenburg Concerto, in G, effectively played by the Bach Festival Orchestra.

The two concerts on May 25 were taken up by the Mass in B Minor, scheduled for the first time in the society's series. Mr. Dash led his forces in a noteworthy interpretation. The Philadelphia Bach Festival Chorus reached admirable levels in its delivery of the Gloria, the Sanctus and the other great choruses and the solo parts were voiced in gratifying fashion by Ruth Diehl, soprano; Jean Watson, contralto; William Hain, tenor, and Mack Harrell, baritone. The large festival orchestra: William R. Smith, harpsichordist, and David Craighead, organist, supplied well-wrought accompaniments. The conclusions of the Mass brought an ovation for Dr. Dash, who had singers and players share the tribute.

W. E. S.

Opera Acclaimed in Two Cities

DALLAS.—The Metropolitan Opera's season of four operas given at Fair Park Auditorium was the most successful on record in this city with music

lovers coming from California and Mexico as well as from adjoining states to hear the galaxy of stars in splendid performances. The operas presented were Der Rosenkavalier, Rigoletto, Romeo and Juliet and Madame Butterfly.

This was the fifth season of the Metropolitan Opera in Dallas, and financially the most successful.

Arthur L. Kramer is president of the Dallas Grand Opera Association; W. J. Brown, W. L. Phrehn, and E. P. Simmons, vice-presidents; Fred F. Florence, treasurer; and B. G. Habberton, secretary. In addition there is a large group of directors, and an executive committee of eight, headed by R. L. Thornton. MABEL CRANFILL

MEMPHIS, TENN.—The Metropolitan opera gave two splendid performances of Carmen and Madama Butterfly, filled two houses to capacity (almost 6000 persons for each night) and chalked up a record gate of \$58,000 for the pair. Special traffic police were called in to handle the jam. B. C. T.

Watergate Season Closes Successfully

**Hans Kindler Returns
from South America to
Conduct Last Concert**

WASHINGTON.—The National Symphony brought its 10th season of Watergate Concerts to an auspicious close July 26 in a concert marked by the return of Hans Kindler, the orchestra's regular conductor, from a tour of South American cities.

An overflow audience, well in excess of 20,000 persons, greeted Mr. Kindler, and after the concert saluted the orchestra on the completion of the first decade of summer symphony concerts in the Capitol.

Mr. Kindler gave the final summer audience a rich and moving performance of Haydn's Symphony No. 88. He also conducted Dvorak's Carnival Overture, the Overture to Wagner's Die Meistersinger and excerpts from the Khachaturian ballet Gayne.

Lanny Ross was Mr. Kindler's assisting soloist, and delighted his listeners by singing the Frasquita Serenade, Debussy's Claire de Lune, Lecuona's Andalusia and as many encores as the limits of program time would permit.

As the season closed the Symphony management released attendance figures, showing that a total of 208,500 music lovers had come to the Watergate to hear the 18 concerts of the six-week season. Of these, symphony officials noted, 143,335 attendants enjoyed the music free from canoes alongside the orchestral barge, or from the upper reaches of the Watergate steps and approaches.

Alexander Smallens, who opened the series in June, returned as guest conductor of the orchestra for five concerts beginning July 14. These included the annual program of Gershwin music on July 24 at which the young pianist, Earl Wilde, was soloist in both the Concerto in F and the Rhapsody in Blue. The event was a brilliant one.

Alec Templeton appeared with Mr. Smallens on the July 14 concert and presented, in addition to his usual impressions, the Hungarian Fantasy by Liszt. On July 17, Whittemore and Lowe, the duo pianists, thrilled the audience with the Poulenc two-piano concerto and a group of their own popular arrangements.

Agnes Davis, soprano, and James Pease, baritone, were soloists in one of the most successful concerts of the season when Mr. Smallens conducted the "Grand Opera Night" on July 21.

At the concert of July 5, George King Raudenbush was the conductor and Joseph Fuchs, violinist, gave a memorable performance of the Bruch

G Minor Concerto. Stanley Chapple conducted the program on July 7, with Emerson Meyers, pianist, as soloist in Liszt's E Flat Major Concert.

Jose Vasquez conducted the July 10 and 12 concerts, with Mona Paulée, mezzo-soprano, as soloist in the first program. She sang arias from Mascagni and Saint-Saëns operas, as well as selections by Cadman, Malotte and Delibes. Mr. Vasquez introduced some South American works and conducted the First Symphony of Brahms at his second concert. Soloist on this occasion was Walter Cassel, Metropolitan Opera baritone, who was warmly applauded for his offering of Massenet and Verdi arias and a group of other selections. AUDREY WALZ.

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Zurich and Basel Offer Premieres Of Sutermeister and Britten Operas

TWO important operatic premieres have taken place in the course of the preparations for the Swiss summer music festivals of 1946—those of Heinrich Sutermeister's *Niobe*, in Zurich, and Benjamin Britten's *Peter Grimes* in Zurich and Basel. Both works created sensations. Both have

Opera. The noted guest offered a grandiose impersonation. The pantomimic performances of the children were fully worthy of this solo feat. The whole furnished a telling theatrical impression. But it is questionable if a work that depends so much on externals can represent a lasting enrich-



Heinrich Sutermeister, whose opera, *Niobe*, was given its premiere in Zurich

(Left), Peter Pears, who sang the title role in German in the Zurich production of Britten's *Peter Grimes*

Schmu-Dloss

one thing in common—they are, each of them, externally effective and telling from the standpoint of "theatre". But in Sutermeister's work, particularly, the music falls somewhat short of true depth. As readers of *MUSICAL AMERICA* have heard much about Peter Grimes, let us here confine ourselves to the Sutermeister opus.

The first act of *Niobe* follows the ancient legend. The demi-goddess Niobe was the mother of numerous beautiful children (in the opera, at least 12). In her pride she once went so far as to mock the goddess Latona, who boasted only two—Apollo and Zeus. In the opera, Niobe is so far betrayed by her pride that she overturns a statue of Latona, whereupon that wrathful goddess causes Apollo and Artemis to slay the children of Niobe with arrows. The killing of the children provides the close of the first act. In Sutermeister's freely devised second act Niobe is shown seeking her children in the underworld and holding colloquies with their shades. Inconsolable, she returns to earth and in her grief returns to stone.

To give the figure of Niobe the most plastic possible relief the composer has made of her the only vocal soloist in the work. As a background he sets her against a chorus of priests and the folk, which sings a prologue to each act and comments on the happenings on the stage. Niobe's children are represented by dancers and express themselves exclusively through mimetic action. The music aspires to an al fresco style which, at the end of the first act develops into a powerful pasacaglia—of which the mightily striding bass theme symbolizes implacable fate. This is the high point of the score. The composer does not succeed in equaling the passage in the subsequent pages of the opera, though at the close, where Niobe turns to stone, one hears a tender a cappella chorus of magical effect.

The difficult role of Niobe was filled by Hilde Konetzni, of the Vienna

ment of the repertoire. The composer, who is only 36 years old and has already two Shakesperian operas (*Romeo and Juliet* and *The Tempest*) to his credit, has one of the strongest musical dramatic talents now to be found in Switzerland.

The performance of *Niobe* as well as that of *Peter Grimes* were features of a 1946 summer festival which included further an Italian *stagione*, a festival representation of *Tristan* and a guest appearance of the Paris Opera forces in Massenet's *Manon*.

WILLI REICH

Detroit Attends Music Festival at Stadium

DETROIT. — Inter-racial amity was the theme of the seventh annual music festival held at Olympia Stadium on July 16. The Negro artists Paul Robeson, W. C. Handy and young Sugar Chile Robinson appeared, as did Carlotta Franzel. The violinist, Eddie South, the Blue Jackets quintet, and the inter-racial chorus led by Harold Tallman of Wayne University. The talent winners Gwendolyn Kellev, Betty Ellen Guy, and Vivian Martin also were heard. Mayor Edward Jeffries made the welcoming speech.

In other summer musical fare, Detroiters have heard Leonard Smith, former first trumpet of the Detroit Symphony, lead the Detroit Federation of Musicians Band at Belle Isle. The series began on July 4, and was scheduled to end on Sept. 2.

Soloists during the final two weeks of the Pops series included the Pearl Primus dancers on June 30; John Raymond, pianist, July 2 and 3; The pianist Earl Wild on July 5 and 6; The soprano Panna Genia on July 9 and 10; Frances Castellani, soprano, and the tenor Carrol Culpepper on July 11; and the soprano Florence George on July 12. July 4th was G.I. Night. S. K.

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Soloists and Special Nights Continue To Draw Throngs to Grant Park Series

**Malko, Kopp, Solomon,
Breisach and Dorati Con-
duct with Many Noted
Guests**

CHICAGO
VIENNESE music made up the program for the first of Grant Park's weekend "special" concerts on June 29. Robert Stolz, composer of Two Hearts in Three Quarter Time, conducted the Grant Park Symphony, and soloists were Virginia MacWalters, soprano, and Thomas Hayward,



Paul Breisach Jesus Maria Sanroma

tenor. Mr. Stolz presented a number of his own compositions as well as well known tunes by Johann Strauss and Richard Heuberger. The same program was repeated on the following night.

Nicolai Malko, Grant Park's permanent conductor, was back on the podium on July 3, and led the orchestra in Beethoven's Overture to The Creatures of Prometheus, the Suite from Rimsky - Korsakoff's Golden Cockerel, Tchaikovsky's Capriccio Italienne, and Aliven's Midsummer Wake. Two young Chicago musicians appeared as soloists. Carole Stafford, soprano, who made her debut with the Chicago Opera last season, sang Ah, fors' e lui from La Traviata, and Margaret Cree Evans, first cellist of the Grant Park Orchestra, played compositions by Granados, Debussy and Popper.

The orchestra showed that at last it was hitting its stride on July 5 when, under Mr. Malko's direction, it gave a truly beautiful performance of Dvorak's Symphony No. 5. Ruggiero Ricci was soloist in Paganini's Concerto in D. The youthful violinist tossed off the music's difficulties with a nonchalance that bordered on indifference, with the result that his playing was impressive for its technical skill rather than for its expression.

Singers Make Debut

By far the most eventful concert of the Grant Park season to date was the one on July 6, when two young singers made their debuts before an audience of 25,000 and revealed talents of sensationally high quality. Mario Lanza, a handsome, modest-mannered tenor recently released from the air forces, sang two arias from Tosca and completely captivated the audience by the warmth and beauty of his voice and fervor of his interpretations. Frances Yeend, a soprano from Washington state, sang two other Puccini arias, and fairly dazzled the throng by the ringing clarity of her tones and by her remarkably wide range. The two singers joined in the duet, Vogliatemi Bene from Madama Butterfly, and the effect was enchanting.

The concert was a triumph for Leo Kopp, the conductor, too. At the eleventh hour he had taken over the operatic program originally planned by Franco Autori, who had been suddenly called away because of his wife's illness. Mr. Kopp conducted with characteristics ease and confidence, and drew gratifying results from the orchestra in music by Wagner, Strauss and Smetana.

On the following evening the two soloists and Mr. Kopp appeared again at the lakefront bandshell, this time before an audience of some 35,000. The new orchestra played with greater sureness and alacrity than ever before, and the two vocalists repeated their successes of the previous evening.

Ingrid Hallberg, mezzo - soprano, and Eddie Katz, violinist, made their debuts at the bandshell on July 10.



Robert Weede Izler Solomon



Antal Dorati Richard Tucker

Miss Hallberg disclosed a voice of attractive, dark quality; Mr. Katz, more at ease before the big lakefront audience, played the first movement of Kachaturian's D Minor Concerto with fluency and brilliance. The orchestra, under Mr. Malko, played with spirit and smoothness through most of the program.

Franck's Symphony was the featured work at the July 12 concert. Warmth of feeling tempered by good taste marked Mr. Malko's interpretation, and though tempos were sometimes slow, the general effect was one of tranquillity rather than monotony. In a Scarlatti Toccata, arranged by Leon Stein, and The Moldau by Smetana the orchestra demonstrated further that it is now a sensitive and skilful unit. Robert Weede, Metropolitan Opera baritone, was soloist, and impressed many members of the audience with his big voice.

Izler Solomon, known and admired by Chicagoans for his brilliant work as conductor of the Illinois Symphony and the Woman's Symphony some years ago, was welcomed by an audience of 55,000 when he appeared at the Grant Park bandshell on July 13 to preside at the first of two Gershwin memorial concerts. On this occasion, Mr. Solomon was concerned chiefly with background music for the soloist: Jesus Maria Sanroma, pianist, who gave a crisp, provocative performance of The Rhapsody in Blue, and three young Chicago singers, Carol Smith, George Tozzi and Virginia Marsh who were heard in Porgy and Bess excerpts and other Gershwin songs. On the following evening the conductor made the new orchestra sound like a thoroughly seasoned ensemble. In Gershwin's Concerto in F Mr. Sanroma was again the soloist and, as on the previous evening, his playing was approved by cheers. Novelties were Still's Festive Overture, Copland's Outdoor Overture and Ellis B. Kohn's Life with Uncle (Sam).

Baker and Kay Welcomed

Israel Baker, concertmaster of the Grant Park Symphony, appeared as soloist on July 17 in the Tchaikovsky Concerto. Though smoothness was sometimes sacrificed to the violinist's rapid tempos, his interpretation was brilliant, and the audience applauded enthusiastically. Dorothy Kay, soprano, was also presented at this concert. In two highly difficult coloratura arias, Miss Kay revealed a voice of pleasant quality. The orchestra was under Mr. Malko.

Vivian Della Chiesa at the next concert, on July 19, won the audience, and her resonant singing of Ritorna

Vincitor from Verdi's Aida drew a storm of applause. As encores she sang Rossini's La Danza twice. At this concert Malko conducted one work written by his former pupil, Dimitri Shostakovich, and another by his former teacher, Rimsky-Korsakoff. The Shostakovich Symphony No. 1 had its world premiere under Mr. Malko twenty years ago, and his close acquaintance with it was made evident by the authority of his interpretation.

Miss Della Chiesa appeared at the lakefront bandshell again on the following evening to take part in an operatic program with Paul Breisach conducting, and with Richard Tucker as her partner in duets from Cavalleria Rusticana and Tosca. Mr.

(Continued on page 29)

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Novelties and a Beethoven Series Enliven Season at Ravinia

Szell, Steinberg, Chavez
Hannikainen Conduct—
Fleischer and Milstein
Are Soloists

CHICAGO

GEORGE SZELL, beginning his second week at the Ravinia Festival on July 2, conducted the Chicago Symphony in two monumental symphonies, the Beethoven Fourth and the Brahms Second. The performance of the Beethoven was boldly marked by the qualities that distinguish the conductor's style. It was an intellectual reading rather than a romantic one. Technical precision was sometimes sacrificed for the sake of speed. The Brahms work was beautifully set forth. Mr. Szell drew a rich golden tone from the string sections and molded smoothly curved phrases that suited the character of the music nobly.

The July 4 concert, which was attended by a large holiday audience, opened with Samuel Barber's First



Leon Fleischer



William Steinberg



Carlos Chavez



Tauno Hannikainen

Essay for Orchestra. Played with the thoughtfulness and deliberation it requires, it impressed itself upon the audience as a work of considerable weight. Mr. Szell also led the orchestra in Beethoven's First Symphony on this occasion. It was meticulously performed. Leon Fleischer played Brahms' D Minor Concerto. The pianist again won the admiration of his listeners.

At the next concert, on July 6, Mr. Szell led the orchestra in the Fantasy, At Night, by the Evanston composer, Arne Oldberg, Schumann's Fourth Symphony, and Beethoven's Fifth. For his last appearance at Ravinia, on July 7, Mr. Szell rounded out his Beethoven cycle with the D Major Symphony. It was played with admirable clarity and grace, and its youthful charm had new freshness. Leon Fleischer was again the soloist, this time in Schumann's A Minor Piano Concerto. He interpreted the romantic music with great warmth and imagination.

William Steinberg, conductor of the Buffalo Philharmonic, succeeded Mr. Szell on July 9. The principal item on the program was Tchaikovsky's Fourth Symphony. The performance on this occasion was lacking in the subtle contrasts and nuances the music requires. The tone was too loud most of the time, and the tempi too fast. The opening work, Outdoor Overture by Aaron Copland, however, was interpreted brilliantly.

On July 11, Mr. Steinberg opened the concert with a thunderously loud performance of Weber's Overture to Euryanthe. After such bombast, the conductor's poetic, introspective interpretation of Beethoven's Second Concerto came as a big surprise. Mr. Fleischer was again soloist, and played the seldom-heard work serenely and fluently.

Brahms' E Minor Symphony was the featured work at the July 13 concert, and in this Mr. Steinberg exercised much restraint, particularly during the second movement. Elgar's Cockaigne Overture, Strauss' Don Juan, and Benjamin Britten's two Sea Interludes from the opera, Peter Grimes, made up the rest of the program.

Mr. Fleischer and Mr. Steinberg bade goodbye to Ravinia on July 14. Mr. Fleischer ended his engagement with Rachmaninoff's Second Piano Concerto. His feeling for lyricism, his good taste, and clean technique were all to be admired in his playing of the concerto. Mr. Steinberg again proved that he is capable of delicate airy effects in his interpretation of Mendelssohn's Italian Symphony. His performance of Robert Russell Bennett's symphonic synthesis of Gershwin's Porgy and Bess, however, was on the big scale which he apparently prefers.

Carlos Chavez, Mexican conductor-composer, conducted during the fourth week of the Festival. At the first concert, on July 16, he introduced his recently composed Zarabanda, which had been commissioned by the Congressional Library in Washington

for Martha Graham's ballet, Daughter of Colchis. Written for double quartet, one of strings, the other of woodwinds, the piece is a sombre though attractive sarabande, and the orchestra played it with grace and expressiveness. Other works on the program were Cherubini's Overture to Anacre-

on, Wagner's Prelude and Liebestod, Faure's Suite from Pelleas and Melisande, and Debussy's La Mer.

Nathan Milstein was soloist on July 18. It was the summer's hottest, most humid evening so far, but in Lalo's Symphonie Espagnole, Mr. Milstein's fiddling was flawless as ever. The program included Beethoven's Coriolanus Overture and Franck's D Minor Symphony, which Mr. Chavez conducted with sympathy.

In line with the imaginative program planning which has marked the Ravinia concerts this season, a repeat performance of Tchaikovsky's Fourth Symphony was given on July 20. Mr. Chavez' interpretation, however, was fresh and unique, with painstaking attention to phrasing and tonal nuance. Prokofiev's Classical Symphony completed the program.

Russian music predominated also at the concert of the following afternoon, when Mr. Chavez made his final appearance. Mr. Milstein was again soloist, and his playing of the Tchaikovsky Concerto fulfilled everything that could be asked in a performance of this songful work. Mr. Chavez led a cleanly projected performance of Shostakovich's Fifth Symphony, closing the concert.

Tauno Hannikainen, Finnish conductor, presided during the fifth week. At his first appearance he featured Sibelius' First Symphony. The reading had power and eloquence. Other items on the program—Vivaldi's Concerto Grosso in D Minor arranged by Siloti, Brahms' Variations on a Theme by Haydn and Liszt's Les Preludes, were less effective.

Mr. Hannikainen set himself an even more ambitious task in his choice of music for the next concert on July 25. Brahms' First Symphony was delivered with tremendous volume and dramatic emphasis, but had the effect of being forced rather than forceful. The same composer's Violin Concerto, in which Mr. Milstein was soloist, was likewise played. The orchestra's most pleasing work of the evening was in Handel's D Minor Concerto Grosso.

At the concert on July 27 Mr. Hannikainen introduced the Sinfonia Piccola of Heikki Suolahti, a Finn who died in 1935 at the age of 15. The grave little composition, which reveals outstanding talent, was sympathetically played and was well received by the audience. On the same program was Sibelius' Fifth Symphony, in which the conductor and orchestra were again perfectly at ease.

On the following afternoon Mr. Hannikainen and Mr. Milstein both made their final Ravinia appearances for the summer. The violinist played Mendelssohn's E Minor Concerto, and the orchestral works were Tchaikovsky's Sixth Symphony and the Overture to Borodin's Prince Igor.

RUTH BARRY

Michigan Opera Inc., Plans
Three for Detroit

DETROIT. — The Michigan Opera, Inc., plans to offer Detroiters three

operas at Masonic Auditorium on Jan. 27, 28 and 29. D. Cesar Cianfoni, musical director, revealed that the tentative choices are Madama Butterfly, Il Trovatore, and Martha. Starring roles will be taken by nationally-known singers, while local talent will predominate in the singing and dancing choruses. Members of the Detroit Symphony will provide the instrumental background. S.K.

Gordon String Quartet Gives
Music Mountain Series

FALLS VILLAGE, CONN.—The Gordon Quartet has embarked on the second half of its Music Mountain series of chamber music concerts. Opening on June 30, the series will include all told 12 Sunday events, four Wednesday concerts and two Young People's programs. Members of the quartet are Jacques Gordon, Urico Rossi, David Dawson and Fritz Magg.

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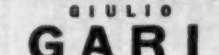


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Dell Concerts

(Continued from page 12)

re-echoed with thunderous applause and cheers.

David Madison, concertmaster of the Dell Orchestra, stepped forth as soloist in Beethoven's D Major Violin Concerto on July 30 and in technique, tone, and other matters acquitted himself handsomely. For the balance, Mr. Mitropoulos selected Beethoven's Fidelio Overture and Mendelssohn's Scotch Symphony.

Morton Gould's Concerto for Orchestra, given its premier performance here, commanded special attention on July 31. Mr. Mitropoulos and the Dell Orchestra served it admirably and the composer came on the stage to acknowledge the approving applause for his opus, unquestionably among his best works to date and an effective addition to our con-

temporary American music. Chausson's Symphony in B Flat had a persuasive and beautifully-wrought presentation and other pieces were Strauss' Don Juan and Sibelius' Finlandia.

Despite cloudy skies, 11,000 flocked to the Dell on Aug. 1 for an appealing Viennese program authoritatively conducted by the veteran composer, Oscar Straus, with Evelyn Case, soprano, and Lanny Ross, tenor, as the soloists. Mr. Straus, who recently celebrated his 76th birthday, was acclaimed. Much of the evening consisted of instrumental excerpts and vocal solos and duets from The Chocolate Soldier, The Waltz Dream, The Last Waltz, and other melodious operettas by the composer. His son, Erwin Straus, was represented by a tuneful Fiesta Mexicana. In their contributions, Miss Case and Mr. Ross established themselves in warm favor.

WILLIAM E. SMITH.

Music in Vienna

(Continued from page 4)

with Salome, and Richard Strauss's opera could be transplanted without suffering any harm.

It is true, the main role was performed by an exceedingly gifted artist. Ljuba Welitsch is a most brilliant Salome. She possesses a striking soprano the manifestations of which combine musical beauty with dramatic expression. Moreover, her virtuosity has the character of something natural, something elementary. She sings as if singing were the display of a vital capacity.

The musical comedy called The Courting-Dress was performed in the Volksoper. The libretto is said to be founded on a true fact. A dressmaking firm has pledged itself to provide a certain lady with a dress which should enable her to get an undecided suitor to make a final proposal. Quite a good idea for a comedy.

Unfortunately, the story is located in rustic surroundings and the main action lies in the conventional conflict between city-people and country-folk. The music derives its themes, motifs and melodies from popular catching songs and dances used in Salzburg and Styria.

The Viennese-Symphonists—this is the name of our second orchestra—have been looking for a first conductor throughout a year. He may have been found in the person of Hans Swarowsky, who introduced himself in a successful concert. Mr. Swarowsky is no magician with mysterious and fascinating capabilities, he is a great musical expert, quite serious, quite reliable, and will possibly succeed in making headway with the misused and exhausted orchestra.

Hermann Scherchen, the famous conductor from Switzerland (several times announced in vain) has arrived at last and has started a concert with the same Symphonists. He is said to be a most severe musical educator. In his presence the musicians of the orchestra overcame their exhaustion and were ready to be educated and conducted. His program contained two interesting pieces of a modern type, an audacious cantata by Darius Milhaud On the Death of a Tyrant and the Violin-Concerto by Alban Berg in which soft lyricism soothes the harshness of modern harmonies. Tibor Varga, a young Hungarian virtuoso, played the solo-part with enthusiasm and brilliancy.

The French National holiday of July 14 was celebrated by two concerts of the Colonne-Orchestra from Paris. Both the orchestra and its excellent conductor, Paul Paray, were duly received with applause and cheers. The public heard gratefully French music—Berlioz, César Franck and Ravel—in authentic interpretation.

In company with the orchestra came Ninon Vallin, the well-known

French singer. About 20 years ago she was in Vienna to sing Carmen and Manon. Her dulcet voice has not withered; her art has improved in ripeness and fineness. Yehudi Menuhin, who came to Vienna on his European tour is also an old acquaintance from the time of his first success as a prodigy. He gave the receipts of his two concerts to the victims of Hitler's concentration camps.

HEINRICH KRALIK.

Melbourne Events

(Continued from page 7)

tional calibre. Another concerto performance of first rate capacity was devoted to the Brahms D Minor example. At this concert the Czech conductor, Walter Susskind, won golden opinions for his vital command of the Melbourne players and for the vivid marshalling of colour and rhythm in the Shostakovich First Symphony. Earlier in the season Susskind revealed a vigorous mentality in his treatment of Dvorak's New World Symphony.

Lovers of stringed instruments have been poorly catered for in war-time concert seasons and the admirably equipped violinist, Szymon Goldberg, found a ready welcome in Sydney, Adelaide and Melbourne. A stylist to his finger tips, Goldberg gave fastidious and memorable readings of Mozart and Handel, and together with his pianist Daniel Koletz, achieved aristocratic economy of tone in the Debussy sonata.

BIDDY ALLEN

AGMA-Met Dispute

(Continued from page 3)

contends that "the final determination in the discharge or failure to re-engage any choristers shall be with the board of governors of AGMA."

According to the Metropolitan's statement, it offered "severance pay based on length of service to choristers who are due for retirement. These proposals have been refused by AGMA. AGMA has also demanded increases in rates of pay and changes in working conditions which would add approximately \$151,000 to the Metropolitan's budget for the coming season."

The Guild, which is the American Federation of Labor's bargaining agent for the chorus, stated that its original proposals contained two separate plans, one of which called for "a modest increase of 3 per cent" in chorister's salaries, and the other calling for "no increase whatever." The Guild's statement also noted that the choristers are not covered by social security or unemployment insurance laws. Mr. Keppel said that the Metropolitan is a tax exempt corporation, adding that it "cannot and does not pay these taxes," and that therefore the singers could not receive such benefits.

Under last season's contract members of the chorus received \$84 a week plus \$10 for every broadcast. The season extended over 18 weeks, and there were 17 broadcasts. The company was on tour for several weeks and while on tour the choristers received the same salary, plus traveling expenses of \$38.50. The Guild noted, however, that the singer's average yearly earnings are less than \$50 a week. Albert B. Gins is counsel for the guild, and Hyman R. Faine, guild secretary.

In a statement from his home in Greenwich, Conn., on July 27, Mr. Sloan pointed out that the year before last the Metropolitan had a surplus of \$5,000 and last year of \$25,000 and that, "I for one do not propose to go out and beg further at a time when the public is supporting the opera 100

per cent at the box office. Now AGMA has asked for various increases in pay and other expenses amounting to \$151,000 for next season."

Mr. Tibbett said that he had no idea as to how the figure of \$151,000 was arrived at. "If the figure is correct," he remarked, "I can understand that it might be troublesome for the Association. It does seem fantastic, however, to suppose that the opera season should be 'imperiled' by a sum of that size."

It was said at AGMA headquarters that Mr. Tibbett was entirely out of touch with AGMA matters because of his sojourn in Italy and that his return had nothing to do with the dispute.

The Metropolitan is also negotiating contracts with other unions—stage hands and musicians—as well as AGMA. It is the first time since Mr. Johnson became general manager in 1935, that all contracts expire at the same time. These other negotiations are said to be progressing satisfactorily.

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Esplanade Series Shatters Records

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BOSTON.—The 18th Season of the famous Esplanade Concerts has closed with all previous attendance records shattered. At the concert of July 16 alone, the Metropolitan District Police estimated that 35,000 persons packed the wide expanse of grass bounded by the concert shell, Embankment Road and the Charles river. Concert officials as well as the chair concessionaire were taken by surprise, as the average nightly attendance had been in the neighborhood of 20,000.

Founded by Arthur Fiedler, who has been the only permanent conductor, the Esplanade Orchestra of 85 Boston Symphony players has given 17 evening concerts with a total of some 340,000 to 345,000 persons in attendance. Three Wednesday morning concerts have been given for chil-



David W. Nilsson

Robert Menga plays at the first of the Esplanade's Children's concerts on the Charles embankment while Arthur Fiedler conducts the orchestra



David W. Nilsson

Little Johanna tries to keep her father, Arthur Fiedler, from getting writer's cramp as he signs autographs, while Mrs. Fiedler provides the backing

dren, and these also have been unusually well attended.

This year many letters came to headquarters asking "How Boston does this series?" without charging admission, for it must be remembered that these concerts are free and are the only concerts of their kind in the country, played by a major orchestra. The listener may take his own camp chair, or for a dime, may hire a folding chair from the concessionaire, and sit where fancy dictates. He may also put what he chooses into one of the coin boxes that are placed at strategic points near the Music Shell. Everything from pennies to half dollars clink to the bottom of the boxes, and it is not unusual to receive bills of various denominations. No matter what one puts in, he is rewarded with a smile and a program from the attractive young woman in charge.

Checks for Broadcasts

Perhaps because the Saturday night Esplanade concerts have been "on the air" many people from far places have given the concert officials a pleasant surprise by sending in checks "to further the good work," and letters from New Haven, Kansas City, and New Orleans, have been received asking for the plan upon which the concerts operate, especially in the matter of "who pays the bill." The answer is that the public pays the bill through its free will offerings, supplemented by contributions from a large proportion of individuals who receive letters from headquarters prior to the opening of the season. Occasionally there is also a contribution from the treasury of the Boston Symphony itself. However, it is largely due to the indefatigable Mr. Fiedler, that the Esplanade concerts have reached their present pinnacle of success.

The programs this year have been of the usual high standard. Mr. Fiedler does not believe that the general public is averse to the classics, despite its reputed fondness for jazz and

boogie-woogie, therefore Beethoven, Wagner, Bach and Berlioz find program space in company with Gershwin, Morton Gould, Sousa, Anderson and Cable. The enormous burst of applause following a performance of the Beethoven Symphony No. 8, for instance, or the Bach-Caillet arrangement of the Little Fugue in G Minor is evidence enough that this audience likes its classics.

Guest conductors this season have included Emil Arcieri, who made an immediate success, G. Wallace Woodworth, who greatly pleased the audience by offering the Mozart Symphony No. 34; Malcolm Holmes, whose varied program traversed items from Glinka and Rimsky-Korsakoff to Rogers-Anderson and Strauss; Paul Cherkassky, conductor of the Civic Symphony of Boston and a favorite "guest" both at Pops and the Esplanade, and Wheeler Beckett, who conducted the final concerts and received a warm welcome by an audience already familiar with his work.

Among the soloists who have appeared at the evening concerts have been Leo Litwin, Bernhard Weiser and Gerson Yessin, pianists, also Louise Vosgerschien, who last year created something of a stir when she appeared as piano soloist with the orchestra. The Adrian twins, Shahan and Nurham, just entering their teens, were roundly applauded at a Children's Concert when they played the piano parts to the Saint-Saëns Animal Carnival, for which Jacobus Langendoen, first cellist of the Esplanade Orchestra played the solo in The Swan.

GRACE MAY STUTSMAN

BMI to Represent French Publishing House

Broadcast Music, Inc., has taken over the exclusive American representation of the complete France-Music catalog controlled by Raoul Breton

and his French publishing house, according to M. E. Tompkins, general manager of the company. Under the terms of the agreement, which will be in force for three years, BMI will continue serving as the performance rights agency of France-Music.

Included in the catalog are many of the popular songs of Trenet, Sablon, Misraki, Boyer, Chevalier and other famous French composers and artists. While popular French songs make up the bulk of the catalog, numerous concert songs, semi-classic and serious compositions are also included.

De Koos Bureau Resumes Activity in Holland

THE HAGUE.—G. de Koos, director of the Concert Bureau De Koos, has resumed his managerial activities in Holland after an enforced interruption of six years, due to the war.

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Carmel Festival

(Continued from page 13)

vealed a facile brilliance, dramatic tone and style. She played with fluency and a charming lilt altogether right for Mozart.

A second high point of the program and, indeed, of the entire festival was the Madrigal group, notably the Weelkes Some Men Desire Spouses, sung by three of the most charming women singers who ever joined in trio work: Margaret Christman, Margarete Ries and Muriel Rogers. Joining them in the other Madrigals (arranged by Gastone Usigli) were Thomas Clark, James White and Carl Bensberg.

William Harry won applause for his performance of the cello solo in the Boccherini Concerto, as did Doris Ballard, Ralph Tillemma and Jean Crouch Fulkerson for the solo violin and cello parts in the Vivaldi.

PAS DE DEUX

Yurek Lazowski and Tatiana Grantzeva rehearse for Ballet for America's production of Les Matelots, one of the three works Leonide Massine is contributing to the new company's repertoire



Otto F. Hess

No Bach fete would be complete without organ programs, and so Dr. C. Harold Einecke played two recitals on the All Saints Church organ, which were more interesting in their programs than in performance. The first, on Wednesday afternoon, began with pre-Bach organ music by Buxtehude, Buttstett and Telemann, plus a solo cantata for soprano voice by Buxtehude, sweetly sung by Mary Skurray Einecke to accompaniment of organ and two violins. These works served to make one appreciate the greater work done by Bach in a Suite of Five Pieces arranged by Garth Edmundson, and in two Sinfonias (from Cantatas Nos. 106 and 156), the Chorale-Prelude from Cantata No. 70, and the G Major Fantasia.

The whole Bach family was heard from in the second organ recital on Friday afternoon—without in any way lessening the greatness of Johann Sebastian. Only Wilhelm Friedemann Bach (Johann's son) showed signs of talent commensurate with his father's. At least his Jesu, Priceless Treasure, was the gem of the novelties on the program.

Roland Hayes Performs

Thursday night's program had a stellar participant in the person of Roland Hayes, who sang Haydn's She Never Told Her Love, Mozart's To Chloe and Beethoven's Adelaide to ideal piano accompaniments supplied by Elizabeth Alexander. Mr. Hayes has been in better voice on past occasions, but his artistry merited the ovation accorded.

Doris Ballard, who doubled throughout the week as concert-mistress and soloist, was heard at her best in the Mozart A Major Violin Concerto on this program and also shared honors with flutists Doriot Anthony and Alvin Cromwell in the Brandenburg Concerto No. 4 for violin and two flutes and orchestra.

Alice Mock, an exquisite lyric soprano, sang the Jauchzet Gott in allen Landen Cantata (No. 51) for soprano and orchestra. Except in those arias which ranged uncomfortably high for her, her singing was eminently delightful. Gabriel Bartold played the trumpet obbligato.

The Madrigal singers gave a second group by Monteverde and da Venosa (arranged by Usigli) and scored another triumph. The three women—the Misses Christman, Ries and Rogers—repeated, by request, their popular success of the earlier program.

Saturday night's program reverted to Bach and brought a repetition of the Magnificat, the double violin concerto, Cantata No. 56 for bass voice and orchestra, and Cantata No. 201, Phoebus and Pan.

The Violin Concerto brought to light a young violinist of great promise, Eleanor Hall Mader, who shared the solo assignment with Doris Ballard. Miss Mader has a fine stage

personality as well as finely disciplined musical gifts. She played with surety and musical conviction. Miss Ballard sustained her reputation for good work, and their ensemble was excellent.

Desire Ligeti again revealed his excellent bass voice in the German-text Cantata, Ich will den Kreuzstab gerne tragen. He has fine vocal equipment, but his voice is so big it tends to run away with the singer. Better focus and more nuance are needed to bring about the fulfillment of Mr. Ligeti's artistic potentialities.

The Phoebus and Pan was gayly and charmingly sung with excellent English diction by the soloists, Alice Mock, Ruth Terry, Russell Horton, Robert Kidder, Mackey Swan and Wallace Doolittle, who projected the spirit of the music with the text. Chorus and orchestra were admirable.

Sunday brought two performances of the B Minor Mass or, to be exact, twenty excerpts therefrom. Again Alice Mock, Blythe Taylor Burns, Ruth Terry, Russell Horton and Desire Ligeti sang solos effectively and chorus and orchestra cooperated admirably, thus ending the ninth Carmel Bach Festival with one of Johann Sebastian Bach's most inspired works, the finale, Dona nobis pacem, being particularly timely.

To have set so high a standard and sustained so admirable a level throughout the performances in such a community project was no small achievement, and Mr. Usigli deserves the highest possible praise for the results achieved.

Mertens Organizes Managers Abroad

Brings Back Offers of Opera Apprenticeships For Young Singers

Andre Mertens, head of the Foreign Division of Columbia Concerts, recently returned from a three months' survey of Europe, as a result of which he has organized a network abroad through which many American artists will tour Great Britain and the continent next year.

Sent by Columbia Concerts to study conditions abroad as a prelude to creating new markets for American talent, Mr. Mertens visited nine countries: England, France, Belgium, Holland, Switzerland, Germany, Austria, Czechoslovakia and Italy. In addition to arranging the "network", Mr. Mertens brought back offers for "operatic apprenticeships" to young American singers from two of Europe's leading theatres. Dr. Hilbert, general manager of the Vienna State Opera, invited him to choose a man and a girl to sing and study at the opera house

of which he is head. Dr. Schmidt Bloss, artistic director of the Zurich Stadttheater stated: "We will lend a hand to the plan of having with us young American singers for a year or two, so that they may learn the art of European opera".

Mr. Mertens, European representative of Columbia Concerts for many years, who in the past two years organized Intarin (Intercambio Artistico Internacional) for the development of the Latin-American musical market, will send approximately 10 American artists to Europe next year as a result of this recent visit. Each artist going abroad to benefit by the network of European concert managers organized by Mr. Mertens should be guaranteed a minimum of 30 to 40 engagements in the above-named countries and also eventually in Scandinavia.

While abroad, Mr. Mertens found Europe so curious about musical conditions in America that he was deluged with questions everywhere he went. He spoke at the National Club in Prague, at the Vienna Musik Vereinhaus, and in Rome at the Circolo degli Scacchi under the auspices of the Duca Filipe Caffarelli of the music agency Propaganda Musicale and with the cooperation of Dr. Charles Morey, American cultural attache. In Zurich he spoke at the Swiss-American Club in the presence of the American consul.

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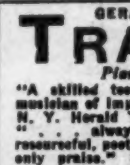


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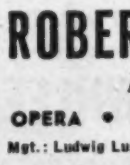


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MUSICAL AMERICA

Stadium Concerts

(Continued from page 16)

Mr. Monteux returned for an all-orchestral program on July 16, the chief feature of which was a noble performance of the Beethoven Seventh Symphony. Other works were the Bach-Respighi Passacaglia, Ibert's colorful Escales, d'Indy's Istar Variations and Ravel's Daphnis et Chloé, Suite No. 2.

Music from four of Wagner's music-dramas, the Overture to Weber's Euryanthe, and Brahms' Second Symphony was offered by Mr. Monteux at the concert of July 17. Mr. Monteux's interpretations were distinguished for warmth, quality and clarity. The Wagner excerpts, the Bacchanale from Tannhäuser, Prelude to Lohengrin, the Forest Murmurs from Siegfried, and the Overture to The Flying Dutchman, were distinguished for balance and proportion.

William Kapell, pianist, was the soloist on the all-Russian program which Mr. Monteux presented on



Mischa Elman



Franz Allers

July 18. A large audience greeted Mr. Kapell with uncommon warmth. He offered Rachmaninoff's Second Piano Concerto, a composition in which he has repeatedly been heard in this city. His performance was distinguished by technical brilliancy and dash, especially in the showier pages of the work. All told, it was a performance more remarkable for dexterity than for warmth and sensuousness. Mr. Monteux, besides giving the pianist effective orchestral support, furnished a remarkable interpretation of Tchaikovsky's Fourth Symphony and showed himself once more an unsurpassable exponent of Stravinsky's Petrushka music.

After successive postponements because of rain, the Stadium lights shone again on July 24 for an audience of 12,000 persons who gathered to hear Mischa Elman. The eminent violinist was in top form, playing with his wonted opulence of tone, the Bruch Concerto in G Minor and Lalo's Spanish Rhapsody. Mr. Monteux led a spirited and clean-cut reading of Beethoven's Eighth Symphony.

A delighted audience of over 21,000 persons swarmed into the Stadium on July 25 to hear Lily Pons sing Caro Nome from Rigoletto, Villanelle, Chère Nuit, Una voce poco fa from the Barber of Seville, the Mad Scene from Lucia di Lammermoor, Filles de Cadix and The Beautiful Blue Danube. Miss Pons was in exceptionally good voice and is to be commended for the particularly fine work she did in Chère Nuit—a type of song audiences hear her sing all too seldom.

Pierre Monteux again conducted and further endeared himself to New York music lovers with his interpretations of Franck's Symphony in D Minor, Chabrier's Gwendoline Overture and Debussy's Afternoon of a Faun.

A true "pops" atmosphere prevailed at the concert of July 27 when the First Piano Quartet, composed of Vladimir Padwa, Frank Mittler, Adam Garner and Edward Edson, took over the entire second half of the program. Such items as Variations on Paganini's Caprice in A Minor, waltzes and etudes by Chopin, Debussy's Claire de Lune, Shostakovich's Polka from The Golden Age and Liszt's Second Hungarian Rhapsody, received brilliant, well coordinated performances at the hands of the four pianists. The crowd bestowed lavish applause upon the performers. The first part of the program was devoted to Scheherazade Suite, conducted by Alexander Smallens.

Markova and Dolin Appear

Alicia Markova, Anton Dolin and their company made appearances on July 29 and 30 with Franz Allers as conductor. While ballet is never in its best element at the Stadium—the dancers' feet cannot be seen from many points and subtleties and nuances are lost in the open air—this troupe gave two large audiences many moments of pleasure. Miss Markova is still the prime exponent of effortlessly beautiful classic style and in her solos and pas de deux in a Chopin Suite de Danse (an abbreviated and adulterated Sylphides), The Nutcracker and Dolin's quaint and charming Pas de Quatre, she delighted her thousands of admirers.

The last-named ballet is a reconstruction of a Victorian event when four famous prima ballerinas danced together, unwillingly. Each of the supporting company had applause for solos — Rosella Hightower, Albia Kavan, Ana Ricarda, Rex Cooper, George Skibine and Jack Gansert. Mr. Allers conducted spirited performances of a Frescobaldi-Kindler Toccata, Rimsky-Korsakoff's Russian Easter, Weber's Euryanthe Overture and Dvorak's Scherzo Capriccioso.

Gerald Warburg was the competent soloist in Saint-Saëns' Concerto for Cello and Orchestra in A Minor on July 31. Orchestral numbers included Kabalevsky's overture to Colas Breugnon, Copland's Suite from Billy the Kid and Beethoven's Fifth Symphony. The audience was one of the smallest of the season. Alexander Smallens conducted.

De Luca Sings

In San Francisco

Baritone's Return Hailed —Gainsborough Foundation Lists Beneficiaries

SAN FRANCISCO.—An outstanding event of the late season was the concert by Giuseppe de Luca on the Opera Association's concert series, replacing Rosario and Antonio. The baritone sang magnificently and thrilled his audience by the artistry of his vocal work at the age of 69. Marcia Van Dyke, violinist, and Herbert Jan Popper, pianist, assisted, the latter proving an excellent accompanist.

Rubinstein Hailed

Artur Rubinstein's annual concert was extremely well attended and the pianist was in his finest fettle.

The Gainsborough Foundation's first public venture was the presentation of Eugene List as soloist with an orchestra of 75 San Francisco Symphony members under the baton of Werner Janssen. The most interesting feature of the program was the first presentation here of excerpts from Britten's Peter Grimes and Shostakovich's Lady Macbeth. An Overture for strings by Denny had its premiere on the same occasion and proved interesting. Mr. List played the Tchaikovsky Piano Concerto No. 1 brilliantly and in an honest, straightforward fashion.

First beneficiaries of the Gainsborough Foundation were announced prior to the concert. Conforming to its stated purpose of helping the gifted by supplying that most needed at the moment, the Foundation awarded financial aid to three singers, four pianists and two cellists. It also gave a three months' scholarship for operatic coaching with Kurt Adler to Edward Ulric, baritone, of Oakland.

Cash aid recipients were Barbara Yocum, 16, contralto, of Alameda; Ann Wegman, 21, dramatic soprano of San Francisco now at Mills College; Arabelle Hong, 18, Chinese lyric-coloratura of Berkeley now at University of California; Raymond Lewenthal, 22, pianist of Los Angeles; David Smith, 21, pianist of Creswell, Oregon; Roy Vincent Bogas, 11, pianist of San Francisco; Sylvia June Jenkins, 12, pianist of San Jose; Stephan Carey, 13, and Eleanor Hesselberg, 19, both cellists of San Francisco.

The first manager to announce next season's attractions is Dorothy Granville of the Larry Allen Inc., Concert Division, who promises the Markova-Dolin and Trudi Schoop ballets; Jacques Thibaud and Nathan Milstein, violinists; Alexander Brailowsky, Witold Malcuzyński and Artur Rubinstein, pianists; Marian Anderson, Maggie Teyte, Blanche Thebom and Patrice Munsell.

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Kilenyi, as Music Control Officer, Aided 'De-Nazification' of Bavaria

'Treat Musicians Like Anyone Else' Was U. S. Army's Order to Pianist Whose Duties Included Investigation of Prominent German Artists

"MUSICIANS are to be treated just like anyone else."

Those were Army orders to be followed in the de-Nazification of occupied territory, according to Edward Kilenyi, pianist and former Captain in the United States Army, who for a year after V-E Day was Music Control Officer for Bavaria, and who recently marked his return to concert life with an appearance at Lewisohn Stadium.

"And an order in the Army was spelled with a capital 'O'," continued the soft-spoken and gentle-mannered artist with a smile that was a little wry. "I was in a position to appreciate

both sides of the question since I entered the Army as an ordinary private in the Air Corps and attended Officers Candidate School at Fort Washington, Md., where I was graduated as a Second Lieutenant. Then my Commanding Officer received a request for my transference to the Psychological Warfare Branch, a transfer which it took four months to effect.

"For two months before the close of the European war I was with Radio Luxembourg, one of the most important radio stations, not excepting the BBC, beamed to the Axis countries. I gave recitals over that station and my recordings were played from there. The idea was, in introducing me as Herr Ober-Leutnant, to convince the Germans that the invading American armies were not composed of 'barbarians', as their propaganda had tried to make out.

"As Music Control Officer for Bavaria after the war, I had important territory under my jurisdiction, including Bayreuth, Munich, Regensburg, Augsburg and many other towns."

Bayreuth Badly Shattered

"Was Bayreuth badly shattered?" we asked.

"Yes, but it needn't have been if the Nazis had relinquished it as they were requested to do. It wasn't important militarily. They wouldn't and we let them have it. In the last few days of the war a direct hit on Wagner's house, Wahnfried, sheared off the back of the building, but the Festspielhaus was undamaged, except for natural deterioration, due to neglect."

"Did you have anything to do with Frau Winifred Wagner?"

"No. I never saw her or came in contact with her. But she was unable, I know, to devote any part of her personal fortune to the restoration of the Festspielhaus, since her funds were frozen, just like those of anyone else. Part of my duties however, as Music Control Officer, were to investigate various German musicians who were on the blacklist, to check their records, delve into their professional background and political affiliations, clearing them if their record warranted and issuing licenses for them to produce or direct theatrical entertainments. One of those whose record we investigated was Edgar Richter, son of the famous Hans Richter, whom we licensed to produce entertainments and conduct an orchestra in Bayreuth."

"Do you mind discussing the German musicians who were on the blacklist?"

"Not at all, since it's a part of the Army open policy. Some of them of course, I knew before the war. We were stationed, as I mentioned, for much of the time in Munich and we found a great many of them in the resort country throughout Bavaria. Hans Knappertsbusch had his summer residence at Gauting there. Just four days after D-Day, you know, he conducted the Berlin Philharmonic in Paris. The house was packed—with Germans. In Bavaria, he was known as anti-Nazi, and 'doubtful' but not so in Berlin, for he often led the Berlin Philharmonic on tour. The Nazi party of course, used the Philharmonic for purposes of propaganda. Wilhelm Furtwängler, Clemens Krauss and Knappertsbusch would conduct it throughout Europe and Scandinavia—where the people would flock to hear the beautiful instrument, and come away saying that after such a concert, such an exhibition of culture and civilization, this talk of concentration camps must be all rot.

"Then we found Eugene Pabst at Oberammergau. I used to play as soloist under him before the war. He was

definitely a Nazi party-man. Former conductor of the Hamburg Symphony, he became a 'big shot' in Cologne, conducting the orchestra and choral concerts there. The notorious Hans Frank, Nazi governor of Poland, was known as a patron of the arts, and he was a friend of Richard Strauss, Hans Pfitzner and Clemens Krauss. All of these were on the black-list. Some of them, upon re-examination may be off the list, or due to come off. With Strauss, he was not what we call a 'convinced' Nazi. With him it was a matter of royalties for, as he said: 'There are 80 opera houses in Germany that give my works and I get the royalties. Outside Germany there may be ten.'

Some Artists Fanatical Nazis

"There are many others: some of them fanatical, such as Maria Müller and Elly Ney. The latter, at her piano recitals, used to preach Nazi-ism from the platform, read letters from the 'boys at the front,' and interpret Beethoven in the 'true German way.' Others on the blacklist were Michael Raucheisen, coach, onetime husband of Marion Talley, and accompanist to Fritz Kreisler; his former wife Maria Ivogün, soprano, now retired; Wilhelm Kempf, the pianist; William Van Hoogstraten, conductor, and Willem Mengelberg, who called himself a Deutsche-Niederländer, but who 'happened' to be in Germany at the time of the invasion of the Low Countries."

Mr. Kilenyi continued. "About the only first-rate conductor in Germany last summer who was not on the blacklist was Hans Rosbaud, former director of the Frankfurt Radio, whom we cleared. He was licensed to conduct the Munich Philharmonic at the Deutsches Museum and his concerts attracted audiences of six to 8000 persons. He was one of the few who had a perspective on contemporary music."

We asked if the Deutsches Museum had been damaged.

"Yes, but partly restored by us. The Prinz Regenten Theatre is about the only one left whole in Munich. The Residenz Theatre was shattered, though a group calling themselves Friends of the Residenz have now banded together to restore it. Chamber concerts were given there last summer in the courtyard of the palace though before the theatre was hit, most of the decorations that could be removed were taken out and stored. The large Löwenbräu Keller was hit and part of the band and beer hall is now being used as a Red Cross Club. Wagner's house in Munich, on the Briener Strasse, was reduced to rubble. As you stand on the Nymphenburger Strasse and look down the street for a mile on either side, there are no buildings—nothing but stone and tumbled masonry. The lovely Nymphenburg gardens and palace were used as a hospital area."

Nazi Pianos American Made

"Did you give any recitals in Munich?"

"Only for the troops, and then I had a hard time finding a piano. I used those belonging to Robert Ley and Martin Borman, the latter, Hitler's personal lieutenant, long missing and who has now, I believe, been proven dead."

"Were they German-made?"

The pianist laughed at this. "No, they were American Steinways. I finally found a 45-year-old bomb-damaged Bechstein grand to practice on and had to get it, somehow, to the third story apartment where I was quartered. When the poor, underfed piano movers arrived they said it was impossible. But I offered them two packages of cigarettes a man—and they got it up. Half a pack apiece would have turned the trick, but I was desperate.

"We provided nobly, however for the cause of music in Munich, Würzburg, Regensburg, Augsburg, Fürth

and the other Bavarian towns, for after examining and clearing a number of artists belonging to various opera companies, many notable works were given. But we had to write out permits—and these generally fell to my lot—for all the musicians and material required, even to a ten-penny nail. That was the time when prima-donnas were riding home on street cars—when they were available—and we had to have a permit for every extra furnished room or bit of rehearsal space required. We had a total of six theatres in Bavaria producing opera and the works performed were Fidelio, La Bohème, Mozart's Der Schauspieler, The Tales of Hoffmann, Otello, Hänsel und Gretel, La Serva Padrona, Tosca, Madama Butterfly and The Bartered Bride. I think that's a representative list and redounds to the credit of what the Germans used to call "the barbarians"—the men of the U. S. Army, under whose auspices they were produced and given."

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Atlanta To Expand Orchestra Activity

Five Year Plan Guided by Henry Sopkin

ATLANTA.—What has the bright promise of a full-fledged symphony orchestra for the Atlanta area lies in the hands of a group of citizens organized under the governing head as the Atlanta Symphony Guild, Devereaux F. McClatchey, president. Now known as the Atlanta Youth Symphony Orchestra, Henry Sopkin, conductor, it is expected that in its five-year plan to ultimately have not only the youth orchestra but a professional Atlanta Symphony Orchestra as well.



Henry Sopkin

Started two seasons ago by the Atlanta Music Club, Mrs. James O'Hear Sanders, then president, the Atlanta Youth Symphony Orchestra was heard in a set of two concerts. Henry Sopkin of Chicago was the guest conductor.



BALLET GROUP REGALES OHIO AUDIENCE

Anton Dolin and Alicia Markova (center) with members of their ensemble. At right of dancers, George D. Brabson, president of the Findlay Civic Music Association; at left, Harley D. Dreisbach, vice-president and campaign manager of the association

FINDLAY, OHIO.—In one of the last Civic Music Association performances of the 1945-46 season, association members were treated to an evening of the dance by Anton Dolin and Alicia Markova and their ensemble.

The group presented a varied program including classic as well as modern styles. Next season the association will hear Mack Harrell, Eleanor Steber, Benno Rabinoff, the Cleveland Orchestra and Simon Barere.

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lanta Music Club, Mrs. James O'Hear Sanders, then president, the Atlanta Youth Symphony Orchestra was heard in a set of two concerts. Henry Sopkin of Chicago was the guest conductor.

The artistic success of the two performances, led the organizers to the founding of a permanent orchestra for Atlanta's youth. The governing body became the Atlanta Symphony Guild, Clarence L. Laws, president. Mr. Sopkin was engaged as the permanent conductor. He took over the leadership of symphonic music in Atlanta.

As a result of the success of the experimental set of concerts in the first season and its established second season (1945-'46) of four concerts, the guild and Mr. Sopkin will start the current season with an expanded plan in September. First chair professional players have been engaged. A set of six concerts will be presented between October and May.

To encourage the young pianists in the Atlanta area, a three-county contest will be held in September. Mr. Sopkin inaugurated this feature last fall. The contest is open to those of high-school age. The winner will perform a concerto with the orchestra at the October concert. The work chosen for this season is the Kinder Concerto, Haydn-Robyn.

HELEN KNOX SPAIN

NCAC Arranges European Tours

Pianists, Singers and Violinist to Visit Continent in 1946-1947

The National Concert and Artists Corporation has arranged tours in Europe for many of its American artists next season. Among those for whom tours are already planned are Dusolina Giannini, who will appear in England, Switzerland, Sweden, Denmark, Norway, France, Holland, Belgium, Austria and Czechoslovakia, starting in the spring of 1947.

Claudio Arrau will tour England, Holland, Sweden, France and Belgium during January and February. Alexander Uninsky will tour France, Belgium, Switzerland, England, Scandinavia and Holland from March, 1947

to May.

Rosalyn Tureck will make appearances in Scandinavia, England, Holland and Belgium in January, February and March. Mack Harrell will sing in England, Holland, Sweden, Denmark and Switzerland, beginning in the spring of 1947.

Isaac Stern will appear in Scandinavia, England, Holland, France and Belgium during October and September, 1946, and Joseph Schuster will play in England in the spring of 1947. Miriam Solovieff will go abroad in the spring of 1947.

Winifred Heidt will sing at Covent Garden, England, from December to March, 1947, and Rosalind Nadell will appear in opera and concert in Scandinavia from February to April. Doris Doree also plans to go to Scandinavia for opera and concert dates from December to February.

Olga Coelho will go to Scandinavia, England, France and Belgium at the end of February, 1947.

Jan Smeterlin, pianist, who is currently on an extensive European tour, has informed NCAC that he will not resume his American activities until October, 1947 because of European commitments. He will tour in England through September, Sweden in October, Holland in March, and return for a second tour of England through May.

Orchestra League Meets in Cincinnati

CINCINNATI.—The American Symphony Orchestra League held its national convention at Cincinnati on June 28, 29 and 30.

The following officers were elected: president, A. H. Miller, manager of the Duluth Symphony; first vice-president, Theodore Vosburgh, conductor of the Midland, Michigan Symphony; second vice-president, Mrs. William Arms Fisher, manager of the Boston Civic Orchestra; third vice-president, Alan Watrous, manager of the Wichita Kansas Symphony; fourth vice-president, George Naugle, manager of the Harrisburg Pa., Symphony; secretary, Helen M. Thompson, executive secretary of the Charleston W. Va., Symphony, and treasurer, S. A. Sandeen, president of the Rockford Symphony.

The following were elected to serve

on the executive committee with the officers: Izler Solomon, conductor of the Columbus Symphony; Robert Louis Barron, conductor of the Amarillo Symphony and Mrs. H. M. Snow, manager of the Kalamazoo Symphony.

Speakers at the various sessions were J. M. O'Kane, manager of the Cincinnati Symphony; Oscar Hild, president of the Cincinnati Musicians' Association and manager of the Cincinnati Zoo Opera Association; Frederick C. Erdman, director of the concert division of ASCAP; Fred Smith and Felix R. Labunski of the College of Music of Cincinnati; Mrs. Norbert Enneking, executive secretary of the Cincinnati Symphony Women's Committee.

More than 100 managers and representatives of civic and community orchestras attended the convention. On June 29, League members were guests of radio station WLW at a special broadcast and on June 30, attended the opening performance of the Cincinnati Zoo Opera.

Nan Merriman Soloist In Waterbury, Conn.

WATERBURY, CONN.—Nan Merriman, mezzo-soprano, was guest soloist in the second of the current series of Pops concerts given by the Civic Orchestra of Waterbury under Mario DiCecco. She sang music by Schubert, Bizet, Herbert, Massenet and others, and the orchestra played works by Tchaikovsky, Sousa, Strauss, Rachmaninoff and Anderson. K. F. S.

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Lyric Soprano

Early Concert Life in New York

(Continued from page 9)

clever stratagem of a pupil contrived to obtain a score and give the earliest New York performance of Brahms' First Symphony a short time ahead of Thomas.

The leadership of the New York Symphony passed into the hands of Walter Damrosch, who in later years was to share the direction with a number of prominent guest conductors, among them Bruno Walter, Otto Klemperer, Eugene Goossens and intermittently with such great creative figures as Tchaikovsky, d'Indy, Ravel and others. It was the New York Symphony which played at the opening of Carnegie Hall (when Tchaikovsky made his American visit).

Leopold Damrosch had been conductor of the Arion Society, one of the many local German singing societies hereabouts, when he first came to New

York. Dr. Damrosch once complained to Anton Rubinstein that he was unable to make as important a niche for himself in New York music as he desired chiefly because of the monopoly exercised by Thomas. Rubinstein thereupon suggested the formation of an oratorio society as an opening wedge.

The Oratorio Society, which is still an integral part of our musical life, sang under the direction of Walter and Frank Damrosch after the death of their father. Likewise under a variety of other conductors. In its early years it gave works like Berlioz's *Damnation of Faust* and *Requiem*, Rubinstein's *Tower of Babel*—standbys like *Messiah*, the *Ninth Symphony*, the *Mendelssohn oratorios* and much else beside. Other choral organizations which have functioned in more modern times in New York have been the

Florence Mercur is greeted by members of the Rotary Club committee of Springfield, Vt., which sponsored two recitals. (Left to right) Harold Molleney, Mrs. Molleney, Mrs. Willard Lawrence, Mrs. Stuart Hodgkins, Mrs. Lawrence, Miss Mercur, Mr. Hodgkins, Mrs. Lloyd MacGillvray, Mr. MacGillvray, Mrs. R. E. Woodruff and Mr. Woodruff



People's Choral Union—which passed out of existence a number of years ago—the Musical Art Society and the Schola Cantorum, organized under the late Kurt Schindler and still active. It was originally the MacDowell Chorus. After the retirement of Mr. Schindler it sang under Margaret Desoff and its present director, Hugh Ross.

Let us briefly turn back the clock to one of the most amazing figures that ever have made New York's musical life spectacular. We refer to Louis Antoine Jullien, who lived from 1812 to 1860, part genius, part charlatan. Although he studied with such a master as Halévy at the Paris Conservatoire it has been said of him that "he could almost have taught Barnum tricks". The means he employed "to popularize good music", as he said, were of a kind which no contemporary master of showmanship would probably scorn. Yet serious musicians, while they reproved the cheapness of his methods admitted that he could play Mozart, Mendelssohn and Beethoven admirably. It is a question, though, if his name survived in history because of these things, but rather if by reason of matters like the Fireman's Quadrille, which gives a perfect picture of certain things that were possible in New York of the middle 19th Century.

John Tasker Howard has given so matchless an account of the Fireman's Quadrille that we can do no better than to quote it verbatim: "Before the Fireman's Drill commenced the audience was warned that something unusual might happen. Jullien loved to spring a surprise, but a lot of fainting women might be too much of a good thing. Wiping his brow with his gorgeous red silk handkerchief, he rose from his throne and faced his men. The piece started quietly, like a nocturne or lullaby. A hush through the house made the suspense more thrilling. Then the music picked up a bit, the violins fluttered as they told of some awesome mystery of the darkness. You could almost see ghosts. Suddenly the clang of firebells was heard outside. Flames burst through the ceiling. Three companies of firemen rushed in, dragging their hoses behind them. Real water poured from their nozzles, glass was broken. Some of the women fainted and the ushers were rushing here and there and yelling that it was all part of the show. And all the while the orchestra was playing at a tremendous fortissimo.

"When Jullien thought that they had had enough, he signalled to the firemen to go, and in a glorious blare of triumph the orchestra burst into the Dooology. Those of the audience who were conscious joined in the singing."

Would such a reaction be impossible today? Recalling the Martian "invasion" on the radio some years back one is not in the least certain!

Cleveland Pays Tribute To Memory of Rogers

CLEVELAND—In memory of the Cleveland composer and critic, the late James H. Rogers, a program was

given in Public Hall on July 6 attended by 3500 people. Rudolph Ringwall conducted the Cleveland Summer Symphony in many of the late composer's most admired works including an Overture for organ which was orchestrated by Harrison Kerr. Janet Schumacher, pupil of Nevada Vanderveer, sang five of his ballades, including the *Wind and Lyre*, Mr. Rogers' favorite. The orchestra and Singers Club next offered *The Name of France*, which the composer wrote in 1918, and the *Bedouin Song*. Music by Wagner, Romberg and Gould completed the program.

Yaddo Outlines Music Period

Yaddo will again offer its hospitality to musicians from Sept. 2 to 15. As guests of Yaddo during the first music period since that of 1940, they will study and play orchestral, chamber and solo music by American composers. The estate will be the setting for five public concerts. These will take place at the Yaddo Mansion on Sept. 13, 14 and 15.

Musical scores have been received from more than 135 composers. Among the musicians participating in the music period will be the Walden String Quartet; John Kirkpatrick, pianist; Helen and Howard Boatwright, soprano and violinist; Mordecai Bauman, baritone; Frank Harrison, pianist; Lois Wann, oboist, and Frederick Fennell, young American conductor.

Rosa Linda Signs Contract With Willett Management

Rosa Linda, pianist, who as a child prodigy toured in Europe and America, appeared as soloist with orchestras in Budapest and Vienna and was praised by Stravinsky after playing his concerto, has signed a contract with R. Paul Willett, concert manager. She will embark next season on her first coast-to-coast concert tour of the United States, appearing with orchestras and in recital. Miss Linda has played with Paul Whiteman on his radio shows and on the *Hour of Charm*, and her latest album of records will be released by Ara this summer. In addition to playing her own arrangements of masterworks, Miss Linda also plays swing and boogie. Mr. Willett is associated with Willett-Meng-Ahlgren, concert management of Tucson, Ariz.

Edwin Hughes Receives Government Citation

Edwin Hughes has received a citation from the War and Navy Departments for patriotic service as a consultant to the joint Army and Navy Committee on Welfare and Recreation, according to a recent announcement. Through a resolution introduced by Mr. Hughes, action was started on the preparation and publication of the present U. S. Navy Song Book.

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Central City Opera

(Continued from page 5)

Salvini, Ristori, Maggie Mitchell and countless others made the rugged 40 mile trip from Denver by either the new narrow gauge railroad or the bruising stage coach.

Eventually mining activity waned and Central City became virtually a ghost town. In 1931, the McFarlane family presented the Opera House and other properties to Denver University. In spite of the depression, the Central City Opera House Association was formed and the theatre completely restored.

In 1932 with Lillian Gish as Camille, the festival series began. Since then such works as Orpheus, The Barber of Seville, The Bartered Bride, A Doll's House and Othello have been given. Among the artists who have appeared are Gladys Swarthout, Norman Cordon, Ruth Gordon and Walter Huston.

In addition to opera, folk music and folk dancing are presented daily. But Central City is more than a local summer festival for it permits and encourages artistic endeavor, free from the annoying restraints so often found in our metropolitan organizations. And in its high standards lies its national importance as a stimulant to other ventures.

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a performance of La Traviata



Felix Knight and Eleanor Steber in
a tender scene from Mozart's
Abduction



Jerome Hines deals with John
Carter in a scene from The Abduction
from the Seraglio

Photos by Louise Pote

Grant Park

(Continued from page 20)

Tucker's beautiful tenor was a perfect complement to Miss Della Chiesa's well-rounded soprano. An audience of 50,000 attended this concert.

On the following evening Mr. Breisach was again guest conductor, and because the program listed a greater number of purely orchestral works, there was a better chance to admire the crisp, clean quality of his work and the way he is able to obtain dramatic effects by means of quiet, perfectly controlled promptings.

Cold winds and cloudy skies made Grant Park bleak and unappealing on July 24, and only a small audience was there to hear the program Mr. Malko had arranged. It began brightly with Mozart's Impresario Overture, and continued in the same lighthearted vein with Haydn's Surprise Symphony. Following this was the debut appearance of Hasmick Nazarian, soprano, who sang Pleurez Mes Yeux from Massenet's Le Cid in pleasing, full-bodied tones. Irving Ilmer, assistant concertmaster, was soloist in Wieniawski's D Minor Concerto.

Dorothy Maynor, soprano, appeared at the bandshell on July 26 drawing an audience of more than 45,000. Her fervent interpretation of Depuis le jour from Charpentier's Louise won the heart as well as the ear. As an encore, Miss Maynor sang Schubert's Ave Maria, and later in the program offered a group of songs in English. The orchestra, under Mr. Malko, was in good form and gave an accurate if not sparkling performance of Beethoven's Eighth Symphony.

Antal Dorati, who leads the Dallas Symphony, was guest conductor at the Grant Park weekend concerts of July 27 and 28, and Nan Merriman, mezzo-soprano, was soloist. On the first evening Mr. Dorati offered ballet music conducting with exuberant gestures. Outstanding at the second program was the conductor's zestful interpretation of Kodaly's Suite from Hary Janos, and the colorful performance of Ravel's Bolero. Miss Merriman, with winning charm of manner, sang arias from Carmen, La Favorita, and Samson and Delilah.

RUTH BARRY

Music in Rio

(Continued from page 10)

the bulk of orchestral and ballet performances, included those by Alexander Borovsky, who played music by Bach, Prokofiev, Rachmaninoff, Liszt and others, and was warmly applauded by large audiences.

Oscar Bogerth, until recently leading violinist of the Brazilian Symphony, gave a recital sponsored by the Centro do Cultura Mario de Andrade,

at which he played works by Vitali, Mozart, Chausson, Bloch, Sarasate, Schumann, and was ably accompanied by Ilara Gomes Grosso. Another violinist, Henryk Szeryng, played music by Mozart, Beethoven, Saint-Saëns, Vivaldi, Bach and Paganini, accompanied by Geraldo Rocha Barbosa. Miecio Horszowski recently returned from the States to play in Brazil, where he resided for many years.

Another pianist of considerable reputation in this city, Tomas Teran, gave a recital at the concert hall of the Press Association, including works by Schumann and Beethoven. Other recitalists were the bass, Sidor Belarsky,

who gave several concerts; and the composer-pianist, Frutuoso Vianna.

Maria Kurkeno is to appear with the Columbia Symphony under Bernard Herrmann on an Aug. 25 broadcast. Mme. Kurenko is to present an all Shakespeare program including Berlioz's Death of Ophelia and Tchaikovsky's unfinished Romeo and Juliet with Felix Knight, tenor. In July Mme. Kurenko made two appearances in Chautauqua, one, a recital; the other, with the orchestra conducted by Franco Autori when she did all four parts of Mozart's Motet.

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Virgil Thomson Etudes Show Technical Ingenuity

THE Ten Etudes for piano composed by Virgil Thomson for E. Robert Schmitz and introduced by the pianist last season will stimulate and at the same time challenge pianists, for they are technically ingenious. They are published by Carl Fischer, Inc. (\$2.50). Mr. Schmitz has provided technical notes for pianists who are acquainted with his system of piano technique, and each of the etudes is carefully marked.

The etudes are built around such devices as the repeating tremolo, the tenor lead, fingered fifths, the fingered glissando, the double glissando, the strengthening of the weaker fingers, the oscillating arm, a five-finger exercise, parallel chords and a ragtime bass. But the humor and bumptiousness of these pieces lifts them entirely out of the workaday class. Mr. Thomson is not only unafraid of sounding old-fashioned, he glories in it, which is a refreshing attitude for a contemporary composer to take. Some of the etudes are extremely slight in musical thought, but they are all witty and technically useful, and several are first-rate period pieces, notably the Tango and Ragtime Bass.

Reviews in Brief

Pianists, especially those who have heard Harold Bauer's sensitive performances of Schumann, will welcome the new issue of several volumes of Mr. Bauer's editions of Schumann's piano music, by G. Schirmer, Inc. These include the Variations on the name Abegg (50c); Carnival (75c); Humoreske (75c); Forest Scenes (75c); Bunte Blätter (75c); and Songs of the Dawn (50c). Each of the volumes contains an editorial note, and passages of an especially challenging or controversial nature have been provided by Mr. Bauer with explanations and in some cases with alternate versions. The editing is the work of an artist who has lived long with this music and who understands its elusive poetic character.

Sixteen Preludes, by Scriabine, Op. 15, Nos. 1-5; Op. 22, Nos. 1-4; Op. 27, Nos. 1-2; Op. 35, Nos. 1-3; Op. 51, No. 2; and Op. 56, No. 1; in an edition by Carl Deis are issued by G. Schirmer, Inc. (75c).

Among the Clayton F. Summy novelties are nine by Bernice Benson Bentley, including a set of four useful pieces for left hand alone, "Vagrant Breeze", "Prince Fairy-Foot", "Just a-Foolin'", and "A Happy Heart", besides a "Piccola Tarantella", a "Dance of the Dryads", "By the Sea", "Clouds Adrift" and "Winter Song". There are a "Fossil Parade" by Guy Maier, Edna-Mae Burnam's "Fifteen Men on a Pirate Boat" and "In the Forest Tall", a Habanera by June Weybright, Helen A. Greim's "The Three Billy Goats Gruff", a "Victory March" by Leota Stilwell, Stanford King's "From a Distant Steeple" and "At the Lollip-

pop Parade", David Hirschberg's "Gypsy Moon", Bill Gillock's "Cotton Pickers", Arthur Zepp's "Fun With an Old Tune" ("Reuben and Rachel"), Louise Christine Rebe's "The Merry Sprite" and Dorothy Gaynor Blake's "Sleigh-Bell-Time".

Schroeder & Gunther publish a sheaf of well-written pieces by Jean Williams: "Dance of the Puppets", "Fun in Chinatown", "Slumbertown Ferry", "Four O'Clock in the Morning", "A Negro Lullaby", "Indian Tale" and "Cherry Ripe".

From the Elkan-Vogel Co. come two good teaching pieces by Bill Gillock, "Ice Ballet" and "Viola".

An interesting work by Chopin edited by Francis L. York and called a Nocturne, though Chopin himself did not give it that title or publish it in his lifetime, is issued by G. Schirmer, Inc. (30¢). Mr. York gives the history of the piece in a note and also has written out the execution of the ornaments.

Miscellaneous

Novelties for Trumpet By Present-Day Russians

Three present-day Russian composers whose names are comparatively unfamiliar in this country are represented in a sheaf of compositions for trumpet recently published here by the Leeds Music Corporation. By Alexander Goedicke there are a Concerto, Op. 41, and a Concert Etude, Op. 49; by Paul Chaplaevsky there is a Valse Caprice, and by Vyacheslav Shelukov, an Etude, No. 1.

The Goedicke compositions are two of several larger-scale works for solo brass and woodwind instruments by one of the older contemporary composers in the Soviet Union, who belongs to the group that owes allegiance to the traditionalist Moscow school as opposed to the St. Petersburg Nationalist school. Both the Concerto, composed for the solo instrument and piano, and the Concert Etude follow the Western traditional lines fairly closely, the former being conceived in the broad classical spirit, while the etude deals with a scherzo-esque, dancing theme and a secondary theme of contrastingly broad, flowing character. Ralph Satz, who has edited all of these compositions and supplied them with special annotations, feels that Goedicke has never received the full recognition he deserves in this country, and he further points out that Shelukov, in his etude, has written in a truly idiomatic fashion without resorting to the clichés all too commonly found in the traditional solo works for the instrument and calls attention to the impressionistic manner in which the melodic line and harmonies are treated in the Chaplaevsky waltz.

There is assuredly nothing that smacks of the revolutionary in any of these pieces, which quite conceivably makes them all the more worthwhile additions to the limited solo repertoire of the instrument concerned. (Goedicke



Harold Bauer

William Kroll

concerto, \$1.50, Concert Etude, \$1.; Chaplaevsky and Shelukov pieces, 60c each).

Kroll Violin Pieces Have Imaginative Charm

THERE is all too little music of light texture and moderate technical demands which possesses the charm of the Three Violin Pieces in the First Position, Donkey Doodle, Contra Dance and Peter Rabbit, by William Kroll. They are published by G. Schirmer, Inc. Each of the compositions is provided with an optional second violin accompaniment, which increases the value to teachers.

Mr. Kroll writes very simply but with a sensitive ear for harmonic effects and balance. There is ample opportunity for young interpreters to show their imagination in these pieces and they call for careful phrasing and accent. The piano parts are also skillfully fashioned. The appeal of these compositions is by no means limited to the teaching field, and they should prove popular in performance. Donkey Doodle and Contra Dance (50c); Peter Rabbit (90c).

Reviews in Brief

Peer Gynt Suite by Edvard Grieg, a story with music for piano arranged by Ada Richter, Presser. The story of Ibsen's Peer Gynt told in a simple, entertaining fashion as a thread on which to hang simplified versions of the music Grieg wrote for the stage production of it. A pictorially attractive book to be warmly commended from every standpoint for use with children. (75¢).

Mother Goose, a play in one act, by Clemmon May Brown, published by the composer, Baltimore. The story is woven around Mother Goose and twenty-two of her children.

For Voice, Sacred

A New La Forge Sacred Song And A Strickland Spiritual

Among recent Galaxy song novelties is Go, and Sin No More, by Frank La Forge, another example of the extraordinary faculty that composer possesses for clothing a scriptural passage with a musical garb that is not only melodically appealing but eloquent in driving home the essence of the text. This is a setting of the passage in the eighth chapter of St. John, verses three to eleven, a setting of dignified and poignant beauty. It lies within a limited range and is issued for both high and low voice. Also in the sacred category is "Can't He Do de Same fo' Me?", by Lily Strickland, based on a South Carolina spiritual in the composer's collection, an arrangement marked by simplicity and directness and by mood-establishing significance in the piano part. It is written for medium voice, the range extending from E flat to F. (50c each).

Reviews in Brief

Blessed Is the Man and Jesus Comes Now, by Frances Williams, Flammer. Two well-written new anthems for

mixed choir, melodically attractive and chorally well planned. The first is effective for use at any time, while the second, with its exultant Hosannas and impressive processional character, is an exceptionally good Palm Sunday anthem.

The Seven Joys of Mary, North Carolina folksong recorded by John Jacob Niles, arranged by Arthur S. Talmadge, G. Schirmer. One of the most beautiful and quaintly naïve sacred folksongs, found by Mr. Niles in Cherokee County, N. C., now arranged for four-part women's chorus.

Singing Children of the Church, for Junior Choir, by Rob Roy Peery, Presser. A useful collection of 19 sacred choruses and hymns arranged for unison or two-part singing, in keys suitable for children's voices. Apart from Mr. Peery's adaptation of a 12th century melody for Beautiful Saviour and a 17th century melody for All Praise to Thee, Eternal Lord, and arrangements of a few hymns, the contents consist of original works by the compiler. (60c.)

Twenty Classic Anthems for Mixed Voices, compiled by James Allan Dash, Ditson: Presser. An uncommonly substantial collection of worthwhile sacred choruses, 20 in all, ranging from the 16th century Ave Maria (here Give Ear unto My Prayer) of Jacob Arcadelt and Lord, for Thy Tender Mercies' Sake by Richard Farrant to Rachmaninoff's motet, Ave Maria, and Tchaikovsky's Cherubim Song, and including works by Mozart, Bach, Purcell, Bortniansky, Ippolitoff-Goss, Camilieri and others. (60c.)

Fourteen Classic Anthems for General and Festival Use, arranged by W. A. Goldsworthy, J. Fischer. A timely and excellent collection of standard works so arranged as to bridge the gap between the Junior and Senior Chorus when the juniors feel too old to stay with the smaller children and at the same time are too young for the Senior group. These adult works have been adapted to the vocal abilities of the Junior Chorus by making slight changes in the vocal and instrumental parts and adding a descant for the older members, thus utilizing their ability and so furnishing them with an incentive to remain with the Junior Choir. Dvorak's The Lord Is My Shepherd, Granier's Hosanna, Bach's For Us a Child Is Born, Grieg's God's Peace, Gounod's Lovely Appear, and works by Adam, Humperdinck, Gagliano, S. S. Wesley, Barnby, Mendelssohn and Saint-Saëns are included. (75c.)

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Walter Writes Autobiography

THEME AND VARIATIONS. AN AUTOBIOGRAPHY. By Bruno Walter. Translated from the German by James A. Galston. 344 pages. Alfred A. Knopf, New York, 1946. \$5.

Bruno Walter's autobiography—at least in its present English version—is not well named. The life story of the illustrious conductor is recounted with a singular lack of "variations." To music lovers who for years have followed his rich and abundant artistic accomplishments, both in Europe and America, this account of his comings and goings, his achievements in the operatic and the symphonic field, his artistic enthusiasms and friendships, his wide range of interests, his joys and his griefs, there is a curiously monotonous and repetitive quality in this rather prolix record of them. The narrative values of the book seem somehow unequal to the worth of the subject matter: and there is many a point in the 350-odd pages where the reader could lay down the volume without any urge to pick it up again.

Possibly the quality of James A. Galston's translation may have something to do with this, possibly in Mr. Walter's original German the book might seem more fascinating and readable. This reviewer has found other writings of the noted conductor (such as those about Gustav Mahler) considerably more pointed and stimulating. Theme and Variations, in any case, will hardly rank among the memorable musical autobiographies, and Mr. Walter is surely a more provocative personality than he paints himself.

An Aura of Good Fortune

He has lived through stormy periods of political and hence cultural history. Yet though he obviously did not pass through such currents unscathed there has been a sort of Mendelssohnian aura of good fortune surrounding his career. With relatively few vicissitudes he has progressed from success to success. He had an easy and sheltered childhood, his musical talents, carefully nurtured, came readily to fruition. His facility in his early days of professional activity was almost such as to turn his head. Probably the most fruitful artistic influence of his life was his long friend-

Bruno Walter's family in 1880 (left to right) his sister, Emma, father, mother, brother, Leo, and himself



ship with Gustav Mahler. Hamburg, Berlin, Leipzig, Prague, Vienna, Riga, Paris, London, New York offered him at one time or another broad fields of artistic activity. He had, in his younger days to be sure, periods of spiritual depression, moments of soul struggle when he "wallowed in self-abasement." Probably these were no more than the problems which afflict every sensitive temperament but in the end Mr. Walter overcame them.

Those who know Bruno Walter most intimately will best appreciate to what degree the autobiography is a self-revealing document. H. P.

Book Reviews in Brief

Admirers of Marion Bauer's and Ethel Peyser's big chronicle, MUSIC THROUGH THE AGES, will undoubtedly enjoy the revised edition of this "narrative for student and layman" which G. P. Putnam has now issued. Each section has been revamped and brought up to date with conscientious labor, with new chapters dealing with Latin American music, radio advances and other matters of the kind. An up-to-date bibliography accompanies each chapter. . . . The Oxford University Press deserves the gratitude of serious musicians for assembling in one comparatively brief volume, entitled ESSAYS AND LETTERS, some of the most provocative writings of the late English critic, H. C. Colles. These essays and lectures deal, among other matters, with Musical London from the Restoration to Handel, the Beggar's Opera, Parry as a Song Writer, the works of Vaughan Williams, Delius, Beethoven's Finales, Mozart in the Musical Life of Today, Church Music and other subjects of wide interest. . . . Musical instructors will find much of value in MUSIC EDUCATION IN THE ELEMENTARY by B. Marian Brooks and Harry A. Brown, lately brought out by the American Book Company. . . . A limited edition of the catalogue of the great EDWIN A. FLEISHER MUSIC COLLECTION in Philadelphia, a work of inestimable value to historians, chroniclers and statisticians of all sorts, appears under the sponsorship of the Free Library of Philadelphia. . . . A treatise of unquestionable value to specialists and students of the polyphony of the Middle Ages is the SECRET CHROMATIC ART IN THE NETHERLANDS MOTET, by Edward E. Lowinsky (translated from the German by Carl Buchman), recently brought out by the Columbia University Press, in New York. . . . A work indispensable to those increasing numbers of musicians interested in the tonal art of South America is Gilbert Chase's compendious and scholarly GUIDE TO LATIN AMERICAN MUSIC published by the Music Division of the Library of Congress. . . . Among the latest books from the pen of the prolific David Ewen is MEN AND WOMEN WHO MAKE MUSIC, which treats in a chatty fashion of artists like Heifetz, Menuhin, Kreisler, Toscanini, Stokowski, Flagstad, Koussevitzky, Casals and many other outstanding personages.

Music in Sydney

(Continued from page 7)

the influence of American soldiers who, quartered in Australia, attended concerts in large numbers and inspired young Australia to do the same. These same audiences, he believes, are the warmest and most friendly to be found anywhere in the world.

"Australia", Mr. Abravanel said, "is one of the most musical of nations. You have only to walk down the streets of any of the large towns or cities, to hear people humming, whistling or actually singing arias or other fragments of classical music." He was also extremely pleased with the high standards of musicianship to be found among the 85 members of the Sydney Symphony, 45 of which are from the Australian Broadcasting Company orchestra.

"Australia's reaction to music", Mr. Abravanel remarked, "is immediate and spontaneous. Their appreciation is honest and when they hear new works they don't wait to hear or read what the critics think about it before venturing an opinion. They are, musically, an adventurous nation, and approach the art from the right—the human point of view. This attitude kindles an answering warmth in the conductor and naturally, with such support, he gives of his best.

"They are also intensely nationalistic. It is one of their great regrets that the country cannot sufficiently support its own artists; that many of its musicians, such as Nellie Melba, John Brownlee and many others, have had to go abroad to make a living".

Mr. Abravanel, who stands with equal poise on the podium of an opera house, before a symphony orchestra, or in the pit of a Broadway musical show, gave Sydney audiences a sample of music from all three and found their interest keen and appreciation intelligent. When he conducted Aaron Copland's Appalachian Spring Suite, they discovered in it "an immense amount of charm" and in Virgil Thomson's Filling Station, "rich and raucous humor". William Schuman's Sideshow, they said, "must be the noisiest piece ever played in Sydney Town Hall, with the exception of Mossoloff's Iron Foundry, and though obviously a stunt, its form and presentation were skillful in the extreme".

His programs were not, on the American side, devoted entirely to theatrical music, for Australians listened to and admired Samuel Barber's Adagio for strings, speaking of it as "exquisite, tender and reticent to a degree" and together with Randall Thompson's Symphony in E Minor, "really important music", though the latter, they said, "was tremendously clever, rather than profound".

Mr. Abravanel remarked it as curious that all of the American music had, for Australian ears, something in common, that to them there was something alike even in music which to us seems wider dissimilar, such as Barber's Adagio and Thomson's score for Filling Station.

All-Native Program

The conductor's programs were praised as skilled constructions, containing a satisfying amount of the old and an interesting quota of the unfamiliar. As a tribute to his hosts he conducted an all-Australian program, offering the first public performances of works by two composers whom he regards as pre-eminent among the younger generation—Wallaby Trail by Hubert Clifford, and Sundown by John Gough. In addition he led music by Frank Hutchens, Horace Keats and Arthur Benjamin.

Throughout Mr. Abravanel's tenure with the Sydney Symphony, hundreds were turned away from his concerts and other hundreds stood in queues for two and three hours waiting to gain admission. At his fourth concert, a block of 200 seats was withheld to accommodate people who were unable to make reservations earlier; all were sold shortly after the ticket office opened and "House Full" signs were posted before the concert began.

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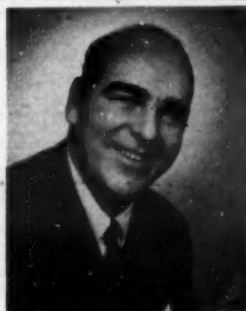
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Australian Music

(Continued from page 7)

Zelman's orchestra played in conjunction with the Melbourne Philharmonic Society, of which he also became conductor. At the death of this master in 1927, Fritz Hart took over the conductorship in Melbourne to be followed later by Herbert Davis.

A change which has caused some confusion is the fact that the name "Melbourne Symphony Orchestra" was later adopted by the professional orchestra then forming, and the old group relinquished its title, to become the Zelman Memorial Symphony Orchestra.

In 1908, the Sydney Symphony was started, under W. Arundel Orchard, and gave fine concerts for a number of years. Then in 1919, Henri Ver-

bruggen, backed by the Government, formed the all-the-year-round New South Wales "State" Orchestra, which built up a splendid reputation, but the scheme proved too costly and the orchestra had to be disbanded in 1922.

The coming of radio in 1924 began a complete change in arrangements for giving orchestral concerts by professional musicians. Whereas Great Britain has National Broadcasting stations only, and America has all commercial stations, Australia has both national and commercial stations. With only a small population of about 7,000,000 many professional players were naturally absorbed into the studios of the national stations, to begin with, in each Australian state. By combining these musicians with others on the spot—or in the case of the smaller centers, "borrowing" some extra musicians—a symphony orchestra of anything up to 120 play-

ers is made available for regular series of concerts, in each capital city in turn, throughout the year.

Artistic results, in spite of the difficulties, have been remarkably good, winning high praise from such overseas conductors as Beecham, Sargent, Szell, Schneewoigt and Ormandy as well as conductors resident in Australia: Bernard Heinze, Dr. Bainton, and others. A more permanent arrangement will be possible with increased population, and the necessary finance and vision.

Free orchestral popular concerts given in the open air and in lovely surroundings, by different orchestras, have become a feature of Australian life. Another popular form of musical entertainment is Community Singing, which originated in Australia through Gibson Young's idea of encouraging ordinary people to sing. He set a nation singing. Under this enthusiast, community singing caught the public fancy—later it did the same in Britain—and swept tens of thousands into mass singing. This Australian-made idea has become a standing order, especially for the many who have no training for musical expression in other ways.

It may seem a long way from community singing to organ music but there is a link between the two. A civic pipe organ belongs to the people. Australia is rich in good organs and liberal with free organ recitals. Fine instruments are found in the cathedrals, large churches and town halls, and costly organs have been installed in some of the picture theatres.

Holding pride of place, however, are the magnificent civic pipe organs of Melbourne and Sydney. The present organ in the Melbourne Town Hall is one of the finest in existence, and it has a skilled guardian to whom it is a living thing. It comprises 7000 different parts, has 32,000 electrical contacts, and 360 miles of wiring. The largest pipe is 32 feet long and 9 feet in girth, and the smallest is a mere $\frac{1}{8}$ of an inch. Including the "echo" organ, 32 horse-power is required to blow it.

The Sydney Town Hall organ, first played in 1889, was then the biggest in the world. The Adelaide civic organ dates from 1877. Little publicity is given to organ-playing, but Australia has been fortunate in the clever visiting and local organists.

In time, Australia will very likely develop a distinctly national type of musical composition. There is much creative talent, as in other artistic directions. The music of Percy Grainger, the Australian pianist-composer, is modelled mainly on the folk songs of England and other lands. Works of other Australian composers show originality and charm. Characteristic of a new people, scores of Australians have felt the urge to write music, but have stopped short of any big work.

A fairly representative group of composers of distinction would include Mona McNurney and May Brahe, both successful with widely different types of songs, some years back; Arthur Benjamin, Louis Lavater, Clive Douglas, Margaret Sutherland, Robert Hughes, Miriam Hyde, bringing us up to the present time.

Children in Australia are being well provided for, musically. One of the best experiments was a scheme organized by Gladys MacDowell in 1922 for giving chamber music concerts in schools, by the best artist available. In Victoria alone 1500 concerts were given, covering 35 schools.

Then the Young People's Free Orchestral Concerts, inaugurated in 1934, under the auspices of the Australian Broadcasting Commission, have no doubt come to stay. Hundreds of these concerts have been given in the cities and suburbs, and in the 1943-44 season alone, 100,000 children attended.

For years, Australia was better known internationally, through her

gifted musicians, than by any other means. Amy Sherwin, Melba, Ada Crossley, Florence Austral, Una Bourne, Daisy Kennedy, Amy Castles, Peter Dawson, John Lemmone, Walter Murdoch, Lauri Kennedy, Marjorie Lawrence, Eileen Joyce and Joan Hammond are just a few names in an inspiring list of celebrities linking the past and the present.

Australia owes a debt of gratitude to all those who have led us so wisely and so soundly along the path of music, in a land where every step had to be pioneered. The result of their work is the musical achievement of this new-old continent, and in most cases, their sole memorial.

Erich Siodmak Joins Albert Morini

Erich Siodmak, who has been mid-western representative of W. Colston Leigh, Inc., for the last three years, has resigned and is now associated with Albert Morini.

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Norfolk Music School Completes Season

NORFOLK, CONN. — The Norfolk Music School of Yale University, held on the Stoeckel estate at Norfolk, closed its sixth season on July 26, with a student concert held in Battell House on the Village Green. Student pianists, violinists, violists, cellists, flautists and singers played and sang works of Stamitz, Barber, Loeillet, Verdi, Beethoven, Franck and Bach. The student orchestra was under Hugo Kortschak, assistant professor of violin at Yale, head of the orchestral department of the Manhattan School of Music in New York and conductor of the New Haven Symphony.

The director of the Norfolk Music School is Bruce Simonds, pianist and dean of the Yale School of Music.



Oscar & Assoc.

William Schuman, who received an honorary degree from the Chicago Musical College, with Rudolf Ganz (left) and Hans Rosenwald (right)

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The faculty is drawn largely from Yale University. In addition to the student orchestra, under Mr. Kortschak, there is a chorus under Marshall Bartholomew, director of the Yale Glee Club; there is work in chamber music, under Karl Zeise of the Boston Symphony; a class in musicianship given by Virginia French Mackie, authority on musical pedagogy; lectures on art, given by Elizabeth Chase, Docent of the Yale Art Gallery, lectures on literature, given by Leonard Stevens, of Phillips Exeter Academy; and a class in speech conducted by Sydney Thompson.

In its weekly concert course the school has presented, in addition to the student ensemble program, the following artists: the Bennington String Quartet, Karl Zeise and Bruce Simonds in a program of sonatas for cello and piano, the Gordon String Quartet, Ward Davenny, pianist, and Helen Boatwright soprano. The school was particularly happy to welcome back its teacher of organ, Luther Moss, organist and choir master of Yale University, who has been in the South Pacific theatre of operations for the past two years and who has recently received his honorable discharge.

Obituary

Paul Rosenfeld

Paul Rosenfeld, music and art critic and a champion of pathbreakers in all the arts, died in St. Vincent's Hospital, New York, on July 21, of a heart attack. He was 56 years old. Mr. Rosenfeld was among the first critics of his time to acclaim musicians like Bloch, Stravinsky, Milhaud, Ornstein, Varese, Copland and Harris. In music, painting and literature he was always on the watch for new talents.

He was born in New York, was graduated from Yale University in 1912 and studied at the Columbia University School of Journalism, receiving the degree of Bachelor of Literature in 1913. The next year Mr. Rosenfeld began writing music criticism for *The New York Press* and contributed articles to *The New Republic*. Later he was music critic for *The Dial* for several years. In 1916 he founded *The Seven Arts* magazine with Van Wyck Brooks and Waldo Frank. He was also one of the editors of *The American Caravan*, a collection of poems, stories, essays and other articles published at irregular intervals between 1928 and 1936. Among Mr. Rosenfeld's books were *Port of New York*, *Men Seen*, *By Way of Art*, and a novel, *The Boy in the Sun*. He was one of the editors of

America and Alfred Stieglitz, a biography. He is survived by a sister, Mrs. Marion Steckler, of New York.

John A. Hoffmann

CINCINNATI.—Dr. John A. Hoffmann, director and dean of the faculty of the Cincinnati Conservatory of Music, died suddenly of a heart attack at his home on July 27. He was 64.

Born in Cincinnati in 1882, he was graduated from the Conservatory after studying voice, violin, piano and organ. He studied in Berlin from 1908 to 1910 and later gave vocal concerts on the continent. He received an honorary degree in pedagogy from the Conservatory in 1926.

Mr. Hoffmann served for 40 years as director of the choir at St. John's Unitarian Church. He was soloist with the Cincinnati Symphony and at the May Festival. He was a past president of the Ohio Music Teachers' Association and member of the executive board. He was also a member of the Music Teachers' National Association; National Association of Schools of Music; Hanselmann Lodge No. 208, F. & A. M.; Ancient Accepted Scottish Rite; Syrian Temple Shrine; Phi Mu Alpha fraternity; Pi Kappa Lambda, honorary music fraternity; the Cincinnati Rotary Club and the Torch Club. He leaves his widow, Minna Wagner Hoffmann; a niece, Mrs. John W. Hauser; and a nephew, John Hoffmann, of Atlanta.

Jacob Rosenberg

Jacob Rosenberg, president of Local 802 of the Associated Musicians of Greater New York, an affiliate of the American Federation of Labor, died in Polyclinic Hospital, New York, on July 31. He was 51 years old. Mr. Rosenberg was born in Austria and brought to this country as a boy. His father and one of his brothers were musicians, and he became a percussionist in symphony, theatre and radio orchestras. He was a leader in the strike of 1936 which led to increases in pay and other benefits. Mr. Rosenberg was elected a member of the City Council in 1941 as a candidate of the American Labor Party. He served also as a member of the advisory staff of the city radio station WYNC and as an advisor for WPA music projects. He is survived by his wife, Lillian, and two sons.

Francis Moore

PELHAM MANOR, N. Y.—Francis Moore, pianist, composer and teacher, died at his home here on July 11, at the age of 60. He has been in ill health since suffering a stroke in 1940, which necessitated his retirement from the concert platform and restricting his teaching to a large extent. A native of El Paso, Tex., Mr. Moore began his studies under Ferdinand Dewey of Philadelphia at the age of seven. He had acted as accompanist for various artists including Kreisler, Elman, Gadske and the late Maud Powell. He also accompanied the Mendelssohn Glee Club for many years. He was a member of the faculty of New York University and the Manhattan School of Music and until three years ago, maintained studios in both Brooklyn and New York. His wife, two sons and one daughter survive.

Frieda Rhine Behymer Dies in Los Angeles

LOS ANGELES.—Hundreds of friends filled the Hollywood Cemetery Chapel on July 16, to pay final tribute to Frieda Rhine Behymer, daughter-in-law of Mr. and Mrs. L. E. Behymer, and wife of their only son Glen. She died suddenly on July 12, of a cerebral hemorrhage. Services were conducted by J. Lewis Gillies of the Methodist Church.

Besides her husband, she is survived by her mother, Mrs. Leora Rhine and four children, Mrs. Barbara Lee Quigley of Washington, D. C., Lynden

Ellsworth Behymer (namesake of his grandfather), Arvonne, and Glen, Jr. Arthur Bergh was at the organ, and Eula Beal sang Kreisler's *The Old Refrain* and Malotte's *The Lord's Prayer*.

Paula Braendle

PHILADELPHIA.—Mrs. Paula Braendle Kraft, who sang at the Metropolitan Opera as Paula Braendle and also was heard with the Aborn Opera Company, died here in Jefferson Hospital on July 25. She sang also for the Philadelphia Operatic Society. Mrs. Kraft is survived by her husband, Paul Kraft, a daughter, Mrs. Edward J. Moore, a brother, Edward, and three grandchildren.

Thomas P. Beegle

PITTSBURGH.—Thomas P. Beegle, who collaborated with his sister, the late May Beegle, in bringing leading musical artists and organizations to Pittsburgh, died here on July 26 of a heart ailment. He was 59 years old. After Miss Beegle died in 1943, he took over the business which she had founded. He is survived by a sister, Helena Beegle.

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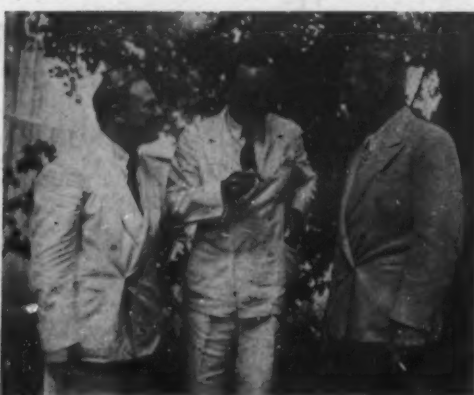
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Four student conductors wish Serge Koussevitzky a happy birthday: (Left to right) Seymour Lipkin of the Curtis Institute in Philadelphia; Eleazar Carvalho from Buenos Aires, Gerard Samuels of Rochester, New York, and Peter Mennin, composer, who won the Gershwin prize



Edith Behrens

Harping on the same string are three violinists (left to right): Richard Burgin, concertmaster of the Boston Symphony; William Kroll, and Albert Spalding



Edith Behrens

Erica Morini and Gregor Piatigorsky. Right, Carol Brice with Dr. Koussevitzky and Leonard Bernstein



Ruth Orkin

BEHIND THE SCENES OF TANGLEWOOD

Shostakovich Ninth Heard

(Continued from page 3)

saucy allegro that sounds a good deal like Prokofiev and at the same time like Shostakovich. The second, a moderato, reveals the composer's fondness for odd combinations of instruments; there is an extended passage for solo violin and tuba. This movement, which falls a little into the darker vein of the Seventh and Eighth symphonies, also recalls the largo of the Shostakovich Sixth Symphony, to such an extent there is almost duplication of certain salient phrases and expressive patterns.

For this reason, some people will maintain that Shostakovich is repeating himself, which to a degree may be true. Nevertheless, there is a good deal that is fresh and new. Through all of the opening allegro and in much of the one that ends the Symphony you observe implications of that favorite Shostakovich form: the march. Every so often you think that a full-fledged march, satirical, vigorous or martial, is about to break out.

The presto that stands as third movement, is in the nature of a scherzo, and the fourth, a largo, is a sort of reflective continuation of the moderato. Shostakovich is reported to have said that "Musicians will love to play this Symphony, and critics will love to condemn it." On the first count he undoubtedly is right, for the trickiness of the score is a challenge to performers. I'm not sure that critics will love to condemn it, however. I, for one, found the Ninth Symphony a lot of fun. Though no one can tell how it will stand up in terms of permanent value, it seems to be headed for quick popularity with the public. The opening night audience gave it a tremendous hand.

Both Mr. Koussevitzky (who had his 72nd birthday on the following day) and the orchestra were in their best form. The Eroica went beautifully apart from a few loose ends in the first movement. As for the Mussorgsky-Ravel descriptive pieces, they for years have been a display item in the repertory of Boston's orchestra and its conductor.

Tanglewood has been a bustle of activity since the beginning of July. This year Mr. Koussevitzky re-opened the school which he had founded in 1940, the Berkshire Music Center, and which had not functioned since 1942. The present summer has seen an all-time high of 400 students, 25 per cent of them former GIs.

List Is Piano Soloist

The second and third concerts of the festival brought superb performances of standard masterworks and were attended by combined throngs of 20,000 persons. For the first of the two concerts on July 27, the crowd accommodated in the shed and those scattered about the grounds heard Eugene List in a notable performance of the Rachmaninoff Second Piano Concerto in C Minor. Technically his playing was accurate, clear and well sustained. If something was to be desired in expression, the festival-minded throng gave the benefit to the soloist in warm and responsive applause.

The remainder of the program brought Mr. Koussevitzky and his men all honors richly deserved for an evocative interpretation of Beethoven's Pastoral Symphony and a reading of the second suite from Ravel's Daphnis and Chloe that for sheer exuberance and virtuosity it would be difficult to equal.

One American work held a place at the third concert on July 28, Aaron Copland's Suite from Appalachian Spring, played so often on programs by major orchestras as to make it virtually "standard" music. Mr. Copland, who is assistant director of the Music Center, shared bows with Mr. Koussevitzky, after the colorful performance of his music.

The two other offerings were the Mendelssohn Italian Symphony, and Tchaikovsky's Fifth, long one of this conductor's most telling vehicles. The former was blessed with a fresh and re-creative interpretation and the latter again held all its old fire.

Three Brahms Concerts

FOR certain devotees, there can't be too much Brahms. The 6,000 or so who sat under the Tanglewood shed in the rain on Aug. 1, and the more than 10,000 who came to each of the concerts on Aug. 3 and 4, would attest this. Dr. Koussevitzky's Brahms Festival achieved perfection at so many points, the lustrous Boston Symphony gave so passionately of its gifts and the soloists achieved such musical and personal triumphs that the familiar music took on a new sheen. Claudio Arrau played the First Piano Concerto at the first concert, with a nobility, breadth of conception and triumphant technical mastery that were breathtaking. The orchestra's portion included the Tragic Overture and the Fourth Symphony—all lofty pages of the master's art, loftily interpreted.

The stars were out for the Saturday concert, and the music was of a gentler, more reflective and sweeter cast. The Second and Third Symphonies, played with the deepest affection for the qualities of each and with the utmost distinction of orchestral subtlety and grandeur, woke deep appreciation in the listeners. Carol Brice made a distinguished debut as soloist in the Alto Rhapsody. The young Negro contralto showed herself a mistress of vocal style, with a beauty of tone perceptible through the range but more specially notable in the lower register, and the proper intelligence and feeling for the sombre text. She sang, by the way, in German, while Robert Shaw's chorus had studied its part in English—a misunderstanding which made for some incongruity but which was mastered by the competence of the performers.

In the stifling hot atmosphere of Sunday, Erica Morini and Gregor Piatigorsky played the difficult Double Concerto, always a strenuous feat for soloists who have not long worked together. They achieved a unity of purpose and of musical line more often than a complete balance of tone—the weather was somewhat responsible and possibly the placement on the platform. For once one wondered if the truly remarkable acoustics of the Tanglewood Shell are infallible. Nevertheless, it was a performance of marvelous virtuosity and a treat to hear these two fine artists collaborate with each other and with the presiding genius, Dr. Koussevitzky. The orchestra was at its magnificent best in the Variations on a Theme by Haydn and in the First Symphony, a monumental close to a richly rewarding trilogy of concerts. Q. E.

Preceding the Berkshire Festival proper, two programs devoted to the music of Bach and

Mozart, on July 13 and 14 and 20 and 21, each repeated, were conducted by Mr. Koussevitzky and played by a chamber orchestra of Boston Symphony men in Tanglewood's intimate Theatre-Concert hall.

Limitations of space preclude recording these events in detail but among the notable performances were those by William Kroll in the Mozart A Major Violin Concerto, and Mr. Koussevitzky's reading of the Jupiter Symphony. Choice performances were also given of Bach's Brandenburg Concerto No. 2 in which the soloists were Richard Burgin, Georges Laurent, Fernand Gillet and Roger Voisin, and the same composer's Suite in D No. 4.

Peter Grimes Premiere

(Continued from page 6)

insists, the climax of the opera. To our mind, Mr. Laderoute did a better job than Mr. Horne. The latter had been singing full voice at all rehearsals, we are told—a comment on Mr. Bernstein's otherwise masterful handling of his forces—and he cracked twice and forced considerably. Miss Yeend also fared better than Miss Manning, seeming to possess a stronger equipment for Ellen's music. Mr. Pease as Balstrode was excellent at both performances.

There are those who insist that Grimes is no opera at all, and there are those, notably Ernest Newman, who require that an entirely new viewpoint be achieved for judging it. "The casual listener," the English sage maintains, "must place himself, as best he can, at the central point from which the composer and the librettist have worked outwards." This, it seems to us, is a case of rather special pleading, and is in reality asking us to judge a man's intentions rather than his performance. It follows Mr. Britten's adjuration to seek for an understanding of Grimes' character, but is not as necessary. Peter Grimes is better apprehended and prized if the inwardness of the "hero" is made clear. However the intentions were realized, opera or no opera, it is a powerful piece.

Rape of Lucretia Given

(Continued from page 3)

a chamber-opera. Lucretia is, in fact, a chamber counterpart of Peter Grimes. The style in the two works is unmistakable: there is the same talent for picturesque description, the same power of evoking an atmosphere, the same gift for finding the true musical equivalent of the English language.

I should say that the characters in Lucretia are more sharply delineated than in Peter Grimes. The part of Lucretia herself, beautifully sung and acted by Kathleen Ferrier, is a most skilful portrayal of a woman overcome in anguish and, by contrast, the part of Tarquinius sung by Otakar Graus, is made to throw into relief the lust of the Roman nobility during the decadent period preceding the Christian era.

The production by Eric Crozier and the décor by John Piper were in the best Glyndebourne tradition, worthy of the pre-war productions of Mozart and Verdi. Fortunately for everyone concerned the production will not be confined to the famous country Opera House in the Sussex Downs. It will be taken on tour throughout England and later Holland and France.



Press Association

AU REVOIR

Arturo Toscanini conducts Fiorello LaGuardia to his plane at the Milan airport after the famous conductor had accompanied the UNRRA Director General for the better part of a day on his tour of inspection



MOUNTAIN CLIMBERS

Hermann Weigert, Astrid Varney and Herbert Janssen utilize their training in Walküre to climb 220 steps to the summit of Corcovado, Rio's tallest mountain, during their recent opera engagement in the South American city



Ingrid Sandberg

NEWCOMERS

Set Svanholm and his wife departing from Stockholm on July 4 for Rio. The singer comes to North America in the fall



Albert A. Freeman

JANUARY IN JULY

Because Captain Dean Holt wanted to see snow after a long tour of duty in the South Pacific, his wife, Mona Paulee (at table in foreground), staged a snowstorm for him at New York's Claremont Inn



MINIATURE

Tito Schipa, Jr., poses in Lisbon with his mother and celebrated father just prior to the singer's sailing for appearances in Brazil. The noted tenor will come to the United States in October



Russell Kuhner

CURTAIN TIME

Talking it over at intermission at the reopening of the Westport Country Playhouse in Connecticut are (left to right) Mrs. Frederick C. Painton, Mario Braggiotti, pianist; Mrs. Ward French and Mr. French, of Columbia Concerts and Community Concerts



PICNIC DAYS

Egon Petri & Co. enjoy a summer's day picnic near Ithaca, New York. Left to right are Gunnar Johansen, pianist; Mrs. Petri; Mr. Petri; his son, Peter; and Patricia Buckman Marsh, a former Petri pupil



TAKE TEN

Pausing on the bridge at camp Naidni, Vermont, are members of the Bach Aria Group who are spending the summer rehearsing little known cantatas of the master for recording in early autumn. Left to right are Robert Bloom, Ellen Osborn, Sam Baron, Jean Carlton and Margaret Tobias

triumph for

ANNA TURKEL

S O P R A N O



"Outstanding achievement"

Town Hall, March 22, 1946
Noel Straus, N. Y. Times

- ★ "accomplished singing"
- ★ "telling intensity and fire"
- ★ "marked beauty of timbre"
- ★ "authority, unfailing sense of style"
- ★ "notable for poetry, mood, distinguished vocalism"

Accomplished singing, whether considered from the purely vocal or the interpretative standpoint, was heard from Anna Turkel, American Soprano, at her first New York recital last night in Town Hall. Though young, Miss Turkel invested her work with the mature artistry and poise only acquired through experience on the public stage. For three years she was entrusted with leading roles at the Royal Opera House, Rome, under Tullio Serafin's direction, and previously had been a member of the Chicago Opera Company. In an exacting program of Italian, German, French and English offerings, Miss Turkel moved with authority and an unfailing sense of style. Handsome to the eye, she disclosed a voice of bright, scintillant quality belonging to that category known as "lirico spinto," a cross between the lyric and dramatic type in its character. The tones were voluminous, firm, fully supported and admirably focused. They were freely emitted and held under secure control. The sounds produced were of marked beauty of timbre and capable of extremely fine gradations for so ample a voice. The lower part of the range had a richness of texture not usually found in a bright voice of this kind, adding to the many assets that made this singing a delight to hear. Miss Turkel imbued her interpretations with telling intensity and fire, and her readings were marked by a versatility that made it possible for her to feel equally at home in an operatic aria, like the "Suicidio" from Ponchielli's "La Gioconda," or the subtleties of German lieder of Strauss and French lyrics of Chausson, Debussy and Fauré. In the Ponchielli excerpt the difficult tessitura had no terrors for Miss Turkel. It was delivered with compelling dramatic power and was especially remarkable for the sensuous, ductile treatment of its softer measures. "Il fervido desiderio," one of the two rarely presented songs by Bellini listed, was an outstanding achievement in the opening group of Italian contributions. Strauss' "Befreit," in which the lengthy phrases exhibited extraordinary breath control, and the same composer's "Schlechtes Wetter," with its deft handling of the delicate high phrase at the close, deserved special mention in the group devoted to that master. Her interpretations of Debussy's "Il pleure dans mon coeur," "Green" and "La Chevelure" were notable for poetry, mood and distinguished vocalism.

Noel Straus, N. Y. Times, March 22, 1946

Although a newcomer to the local concert stage, Anna Turkel, who made her first appearance in recital in Town Hall last night, is a singer of wide operatic experience, having been a leading member of the opera in Rome under Tullio Serafin's direction until the outbreak of the war and also having appeared with the Chicago Civic Opera Company. Miss Turkel's soprano voice is one of considerable brilliancy . . . has an alluring shimmering texture. It is projected for the most part expertly. The soprano's Italian schooling was in evidence in her tellingly dramatic delivery of the "Suicidio" aria from Ponchielli's "Gioconda," for which she has the essential wide range and power. In her opening group which comprised old Italian airs by Mancini and Bononcini and unfamiliar songs by Bellini, her most effective work was vouchsafed in her voicing of the latter's "Il fervido desiderio." Much tonal and musical sensibility pervaded her interpretations of the Strauss lieder which ensued. Especially fine was "Befreit," in which the singer's long-breathed phrasing and intensity of expression were the accomplishments of a distinguished artist, and "Schlechtes Wetter," which had both the essential tenderness and humor and vocal beauty in the high-lying closing measures. Equally impressive, were Miss Turkel's conveyance of the French songs on her list. The oppressive mood of Chausson's "Les temps de lilas" was convincingly captured and poetic sensibility and subtly variegated tonal coloring pervaded her traversals of Debussy's "Il pleure dans mon coeur," "Green" and "Le chevelure."

Jerome D. Bohm, Herald Tribune, March 22, 1946

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